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The Amateur Paints • Joseph Huebl, President of the Associated Amateur Art Clubs

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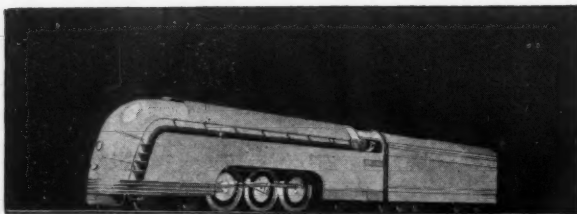
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CONVENTIONS

EASTERN ARTS ASSOCIATION

The Twenty-seventh Annual Convention of the Eastern Arts Association will open on March 31st and continue through April 3rd. The meeting is being held in New York City again this year, with the Hotel Pennsylvania as headquarters. The Program Committee is working up an unusually strong program. Some of the events already announced are an address by Harold VanDoren, outstanding Industrial Designer; Egmont Arens, whose subject is "Streamline Your Art Teaching"; Gabriel Heatter, who will speak on Radio's Place in Education; A. J. Stoddard, Superintendent of Schools, Providence, R. I.; and Commissioner Butterfield of the Connecticut Department of Education. A special feature of the Convention will be a series of small group conferences where any member may feel free to speak and where all who attend them will profit by the informal discussion of pertinent topics. It will all make up four days of profitable association with other professional workers in Art Education.

Those wishing to join the E. A. A. may send dues of \$3.00 to the Secretary, Eastern Arts Association, at 250 East 43rd Street, New York City. This payment covers membership for the calendar year 1937, full convention privileges and subscription to the E. A. A. *Bulletin* which is issued six times yearly.

WESTERN ARTS ASSOCIATION

"Living in the Arts" has been set as the theme for the coming conference of the Western Arts Association which meets in Toledo, April fourteenth to seventeenth. Conference discussions, exhibits, and conducted tours will be keyed to this theme.

Noteworthy among the exhibits for the Western Arts will be the Cizek Exhibit and the Wisconsin Project. The first is a display of the work done by the Viennese children under the far-seeing direction of Frank Cizek. The second, the Wisconsin Project, is the only one of its kind in the country. It is a W. P. A. project sponsored by the Milwaukee State Teacher's College and shows home crafts of original design by unskilled women workers under the direction of art trained supervisors. This exhibit promises to give workers in handicraft new ideas for several years and to have great influence on home-making in the community as all articles are designed for specific needs and places. The exhibit has achieved national recognition and Miss Elsa Ulbricht, Sponsor's Agent, has been secured as a speaker for the program.

The Toledo Museum of Art has made available its many facilities. The beautiful peristyle will be opened especially for Western Arts visitors. A conducted

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tour will be made of the cloisters, galleries, school rooms, and lecture halls. Visitors will be welcomed to the gallery talks and the music appreciation lectures. Classes working in painting, drawing, modeling, design may be visited on Saturday. The current exhibits during April of German water colors will be an additional attraction.

Industrial tours arranged will be of great interest. Through the courtesy of the Libbey-Owens-Ford and the Libbey Glass plants, the latest developments in polished plate glass, mirrors, window glass, vitrolite, and Tux-flex, glass containers, and accessories will be explained and their use demonstrated in construction and decoration.

The DeVilbiss plant which carries the name of Toledo around the world has invited Western Arts visitors to view its industrial division, its research and chemical laboratories, as well as its display of medicinal and perfume sprays and atomizers.

The Willys-Overland Corporation may be visited by industrial and vocational educators where the striking changes in automotive and industrial designing may be noted.

Queen of the Holy Rosary Cathedral, a classical type of Spanish architecture, will interest Western Arts members. Really fine murals, as yet in process of completion, add to the dignity of the interior.

Toledo as a community invites those who are interested in the Arts, as they contribute to contemporary living, to an enjoyable and profitable conference.

SOUTH EASTERN ARTS ASSOCIATION

The 1937 Meeting will be held in Raleigh, N. C., April 8, 9 and 10 with headquarters in Hotel Sir Walter. The President of the Association, Mrs. Belle McIntosh Davis, who is Director of Art Education in Birmingham, Alabama, reports that outstanding specialists in the Arts are being secured and a splendid program is taking shape. Inquiries about membership may be directed to Miss Frances Lacy, Supervisor of Art Education, Raleigh, N. C., who is membership chairman.

PACIFIC ARTS ASSOCIATION

The Pacific Arts Association will hold its 1937 convention in the Yosemite Park. That sounds enticing and makes those of us who are confined within brick walls of large cities quite envious. The dates have been set for March 22, 23 and 24. Members are asked to bring folios of school work for exhibition. Inquiries may be addressed to the President, Mrs. Belle Spurr, Supervisor of Art Education, Sacramento, Calif., or to the Secretary, Mr. Daniel Mendelowitz, Stanford University, Calif.

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FELIX PAYANT



ART IN THE MAKING

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THE EDITOR'S PAGE

● Obviously at moments like the present when society is in such chaos, we must keep awake. The changing world puts a premium upon alertness and awareness. It calls for a new set of values, and in this, adults from all walks of life—business men and women, professional as well as laymen—find art an important activity. The school and the home, through their attitude toward art as a creative activity, may provide an opportunity of self-realization and integration of personality. Is the school allowing opportunity for the development of the artistically gifted person? Is the art teaching producing an orchestration of the fine arts in the minds of the individuals?

● Is the place where art is learned a child-centered school, or is a curriculum-centered school? Today we believe that the ideal school is the one in which the two ideas are fused. A curriculum is necessary in art so that the individual progresses toward the point where he will be able to live constructively in the social environment. But on the other hand the individual child in the school must have his experiences so directed that they center around the life he is living at the present.

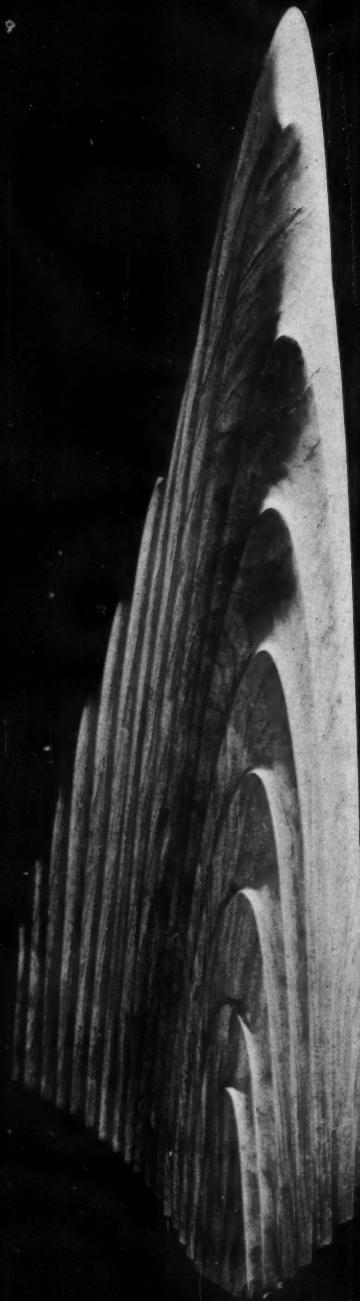
● A curriculum presupposes some set of important objectives. Some general ideals, aims or directions should be in the minds of those who are directing education. With these objectives in mind on the one hand, and the individual pupils with their psychological characteristics, interests and social needs on the other, it ought to be possible for a teacher to develop a plan of action centered around activities which best develop the individual in the direction of worthy aims. Often teachers grind out blindly unaware of what are worthy objectives for live individuals. They present a highly formalized, meaningless series of model exercises, completely divorced from any significance except practice in pasting, folding, tracing, copying, and more folding and more copying and more pasting, indefinitely. Too often, also, has stress been placed on the mere process without any question as to its meaning for the individual or for society as a whole.

● It is difficult to conceive of how any activity could be more remote from reality to life and even to the school program than the mere teaching of processes. Is it any wonder that the public school authorities have thought of art as a trivial and dispensable feature?

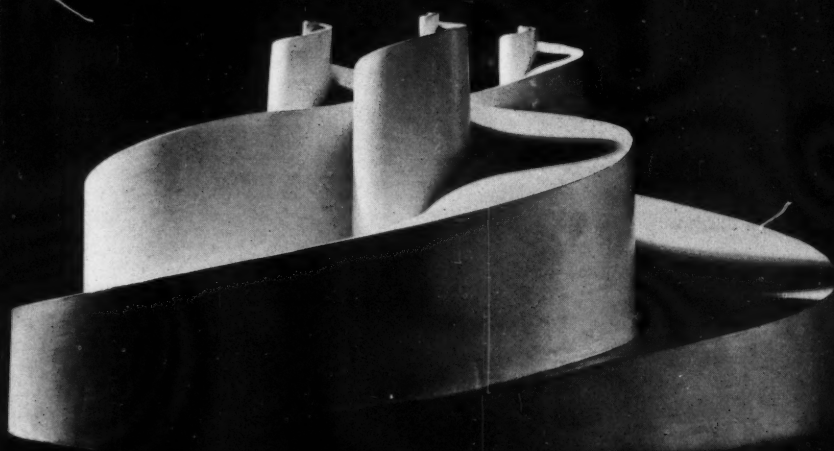
● A process is a means to an end; it is like a tool and should not be the ultimate goal. Each process should be a means of opening the channels of expression, of making way for the expression of better ideas, thereby freeing the individual emotionally and mentally, and fulfilling the real meaning of education. Freeing the initiative and capacity of the various personalities provides what was originally implied in the expression "liberal education."

Felix Payant

Curved line design showing a fine form and balance achieved by the regular development of a geometric phrase.



The constant rise of each curve is shown in this triple-spiral form. Identical in size and shape, the spirals have the unique property of being tangent, each to the other, in two positions. Altitudes are derived from the vector ratios in the spiral plan. This design has no prototype in natural form, although many spiral curves in art are analogous to those in nature, so it is an invention in design.



DESIGN IN SURREALISM

HISTORICAL EXAMPLES OF A SIMILAR
APPROACH EXPLAIN MUCH OF MODERN WORK

By BLANCHE NAYLOR

Tremendous arguments are going on in design and art circles today over the importance of surrealist composition in theory, in execution, and in effect. Anything which arouses so much furore must be of sufficient importance to study thoroughly enough to know the "whys and wherefores".

Whatever may be said about the meaning or lack of meaning in the best surrealist work, there is no question of any inattention to first design principles. Almost every artist working in this field shows his realization of the importance of balanced form and pattern, whether symmetrical or asymmetrical. In much of the outstanding surrealism there is to be seen the use of fine perspective; vast vistas and corridors down which one may be able to go in thought and spirit straight to the heart of the matter. Witness the fine detailed work of Giorgi de Chirico, of Salvador Dali, and the posters of Cassandre, in which proportions are always geometrically accurate, and the subject clearly defined, while treated in surrealist, objective or Freudian manner to illustrate the thoughts, background, belief, or hopes of either the artist or person portrayed, is the aim of the sincere surrealist.

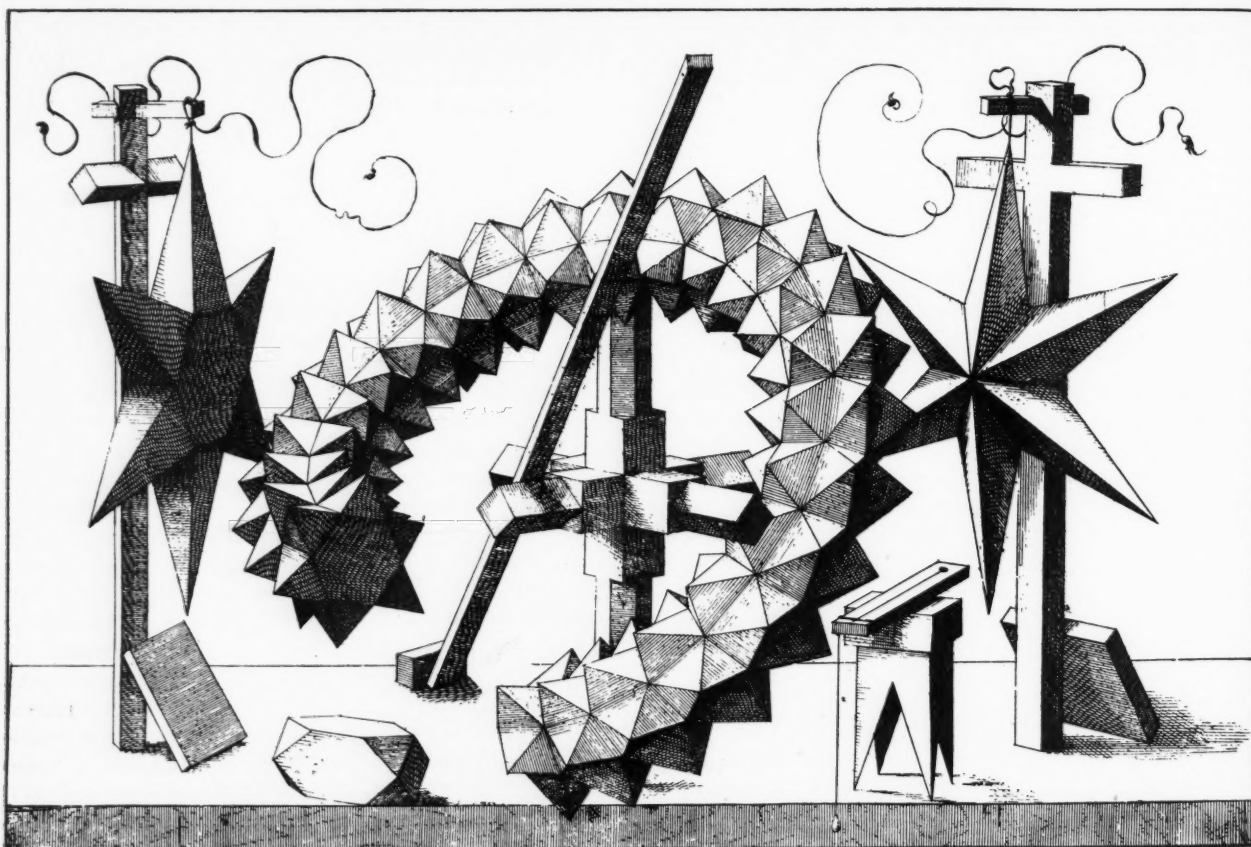
It is necessary to know the rules and truths of design before achievement in any field related to the arts and crafts is possible. In a few rare cases, individuals may be born with the ability to instinctively choose the proper arrangement and alignment of given motifs for the most effectively harmonized and balanced whole, but in the great majority of cases the early years of any successful artist-designer's studies have been given over to a deep and thorough, concentrated study of the traditional and accepted principles of design. With that foundation, achievement in a great variety of directions is possible, and eventual successful accomplishment is much more probable than it can ever be for an untrained person.

If you are a believer in surrealist principles, or were trying to understand the reasons for the seemingly unrelated objects to be found in surrealist work, it might be helpful to follow this procedure: Think of some abstract noun denoting an emotion, a condition, a belief; such as Greed. If you then set out to portray Greed in the surrealist manner, you would delve down into your subconscious and bring up all the things which to you connote Greediness. For one person it might conjure up visions of vast quantities of money, elaborate houses with huge grounds, trips abroad, and so on. Right there we have the background of the

painting of one man, with perhaps the addition of some small, infinitesimal greed, such as a definite hang-over from his childhood when he liked very much to play marbles with other children because the pretty coloring of the agates attracted him and he wanted to acquire as many of them as possible for his own. For another individual, entirely different things might mean greed; perhaps rich and rare foods, fine wines, special blends of tobacco; great overstuffed comfortable chairs; all the creature comforts magnified to the nth degree. Then the painting of this person would naturally contain these objects. Try again to visualize the differences brought about in the development of individuals by their tradition, training, environment, inherited characteristics. Psychological or psychiatric art may be one of the terms used to describe surrealism, but one does not need to be a specialist in these fields to understand surrealist artists.

Much of the surrealist work has been said to be definitely psychiatric. There seems no good reason why artists should not have as good an understanding of the psychological or other make-up of man, as the writer, the playwright and dramatist, or even the cinema-creator. There have been many movies made in the past few years which emphasize the attempt by one human being to understand the psychological reactions of other humans. Witness the French film "Crime and Punishment," which delved into the reasons for and the treatment of the criminal types; the excellent insight into the mind of widely differing persons in Maxwell Anderson's "Winterset" so beautifully handled in the film; also the German production the "Crime of Dr. Caligari," and the interpretation of mob psychology in the American "Fury." In a new Swiss film "The Eternal Mask" there is made an effort to picture the cure for a neurotic condition. The development of a fixed psychosis is here portrayed, and the manner in which this is effectively banished. The mobile, fluid medium of the film is ideal for accurate portrayals of the repressed subconscious desires, ambitions and phobias of various human types, as well as the outer, clearly expressed conflicts to be seen in dramatic situations in everyday life.

The idea that we should know something about the history and background of artists for a proper and true appreciation of their work is an indisputable one. And likewise there is no cogent reason why the artist should not know something of his public, its reactions and the way it thinks and acts. When he chooses, after



COURTESY OF THE MUSEUM OF MODERN ART

An etching from *Perspectiva Corporum Regulatum*, by Wenzel Jamnitzer, Nuremberg 1568

study of this subject, to put the material he has discovered or believes he has discovered into symbolic form, it may turn out to be surrealism as it is known. Surely there is no arguing the fact that there is a constantly increasing interest in things of the mind as opposed to the purely materialistic, concrete objects used for their own sake alone which have so much occupied the minds of artists and public in the past. More and more people are thinking more and more deeply, and it is therefore only natural that eventually, after traversing the normal, calm road of ancestors' and contemporaries' progress in thought, they should come to those individual differences which make up each separate person, and in so doing they come also to a study of and an understanding of various psychological by-ways which may verge on the abnormal or subnormal. Witness the interest now shown in the life of Van Gogh, a man whose mind broke after much fine work had been completed. Also the general awareness of the tragic story of Nijinsky, a foremost artist of the dance, and the vagaries which came perhaps from too serious a concentration on his vocation, or perhaps from an unfortunate combination of past experiences. All of us travel along a road which we hope

may lead to complete understanding of all things. For some, the less sensitive, it is a simple matter to arrive at dogmatic conclusions and cling to them for a lifetime. For others, life offers a constant problem to be solved in some manner if possible.

Aside from the logical content, which I do not claim is present in every surrealist composition by any means, there is a definite rhythm in many of the subjects of surrealist composition unrelated as they may be or seem to be; there is still a feeling for balance of line and form, an emphatically pleasing assembling of objects. That the surrealist assemblages are eye-compelling is obvious. One is forced to look, to wonder, and perhaps to understand. A new use which has recently been found for the application of surrealist principles is in the promotion of merchandising. Several of the progressive large New York stores have featured window displays and advertising copy layouts with surrealist motifs as the background or focal point for merchandise of many sorts. Disembodied hands reach out toward costume jewelry, for all the world like the eager, wistful hands of the many types of women who would actually regard such decorative trinkets with a desirous, natural reaching-forth-to-

possess attitude. What the actual percentage of sales whose origin began in these surrealist displays may be is of course not a matter of record, but Manhattan department stores are not noted for making mistakes in their manner of displaying merchandise. Hard-headed business executives in these organizations must believe in the sales-pulling power of such presentations.

Another similar effect was achieved in the newspaper and magazine advertising put forth by a large manufacturer of decorative objects, who showed vases, bowl candlesticks, surrounded by innumerable eyes gazing at the central display. The vision of thousands of observers passing by and naturally looking at the material in just the way these different types of eyes seem to see; some obviously belonging to lackadaisical people who are just passing by, others to energetic individuals whose eyes widen at the attractive display and forthwith go into the shop to buy.

In discussion of the subject recently there has been great furore over the Modern Museum's showing of the art of children and that of definitely psychiatric persons along with that of the sincere surrealists. In

fact, one of the original contributors to the show refused to allow her possessions to go out in company with these things for a travelling exhibition which is to go throughout the country. She claimed that the museum had held surrealists up to "the derision of the public by making a pot-pourri of sane, insane, and children's works."

The reply to this statement by the director of the Modern Museum was: "Psychologically, the fundamental difference between some of the art of children and psychopaths and the art of some of the surrealists is that the latter are perfectly conscious of the difference between the worlds of fantasy and reality, whereas the former are not. Otherwise their art is often analogous. The reason for the inclusion of the art of children and the insane as comparative material should therefore be obvious."

The definition most commonly given for surrealism is: "A French movement in literature and art influenced by Freudianism, purporting to express the subconscious activities of the mind by presenting images without logical order or sequence, as in a dream."



The Sailors' Barracks, a painting in oil on canvas, was made by Giorgio de Chirico in 1914. It was lent by Mario Broglio of Cuneo, Italy, to the Museum of Modern Art of New York where it was shown in a recent exhibition of art.

COURTESY MUSEUM OF MODERN ART

Incidentally, there is a great value in encouraging both children and adults to paint, write, or somehow express the ideas which arise from the subconscious. In many cases of slight derangement valuable material has thus been gathered by the psychiatrist for a deeper study and understanding of the mental convolutions of the particular individual, and an eventual betterment has then taken place, when proper treatment could be determined. If such mental therapy, whether needed or seemingly not needed, is continued from an early age throughout life, there will be many fewer cases of maladjustment in the future. Hundreds of otherwise normal grown-ups have with them a constant frustrated feeling which may annoy them much or little but which could probably be eliminated if they found some creative work which would satisfy their needs.

The fact that the public at large is greatly interested in the surrealist movement is indicated by the large attendance (over fifty thousand people) at the Modern Museum show. There has been such an interest also over the country that a traveling exhibition is to go forth so that all America may see and judge for itself the value of the surrealist work.

In the arrangement of the surrealist collection at the Modern Museum there was much to be recommended, since one was led from floor to floor of the exhibit with a constantly growing interest. It did seem however, that more effective education of the public could have been achieved by placing the entire grouping of "historical surrealists" in a more conspicuous position. As it was, by the time one had reached the top floor of the large showing one was pretty thoroughly worn out from viewing, debating about, and searching for meanings in the three lower floors, so that with many visitors the old examples of this same treatment as shown in the work of early design-artists was lost or minimized. Naturally the Modern Museum wishes to stress modern work, but any number of somewhat conservative, hard-to-convince observers would have been mightily impressed by the array of antique portrayals of the subconscious; by the samples of visualized geometrical forms from Da Vinci's "Divine Proportion"; from early English cartoonists who depicted gargantuan creatures composed of the very abilities and things of their trade; portraits quite accurately picturing the inner secrets of success in the lives of politicians, statesmen, business men, industrialists, capitalists, musicians, and so on. Vast line drawings of subjects such as "The Seasons" in which Summer is shown in the form of a human of abundant proportions, composed entirely of such objects as sheaves of wheat, ripe fruits, lush grasses, sun-rays; Winter of bleak appearance with leafless trees, snowy locks, wrinkled visage in the form of earth; Water incarnate with all its attendant denizens composing the make-up of an allegorical, symbolic figure; Fire with flames, candles, old driftwood burning, and every known variation of its appearance; these were things which greatly interested all those survivors strong enough to

climb several flights of stairs, surveying on the way all the modern work shown.

Fifteenth century Italian primitives, such as "The Vision of St. Augustine," by Bartolommeo de Giovanni; the "Martyrdom of St. Lawrence," by Neri di Bicci, and many other religious and mystical subjects done by the early painters are not treated in the manner which is now called surrealist, but many others were. Contrasted with the detailed and in execution miniature-like works of Dali are such things as Man Ray's composition of a metronome upon the upright pendulum of which is placed an open, glowing eye. His own explanation of this sounds rather tortured. He says, "cut out from an old photograph the eye of one once loved and no longer seen. Place this upon the staff of a metronome. Regulate the tempo until it is almost too much to be borne—," and so on. It is appropriately titled "Object of Destruction" and is an obvious example of the consideration of the mind, the mentality and emotions rather than mere concrete objects.

The demand for information and exhibition of surrealist work has been so great that a large and comprehensive portion of the Modern Museum show is to be sent out. Several hundred paintings, constructions and objects will go to the following large cities. The collection constitutes the major portion of the New York exhibit, and may be seen on the following dates:

Pennsylvania Museum of Art, January third to March first.

Boston Museum of Modern Art, March sixth to April third.

Springfield Museum of Fine Arts, Springfield, Mass., April twelfth to May tenth.

San Francisco Museum of Art, August second to thirtieth.

Such outstanding work as the thought-provoking paranoiac head by Salvador Dali, in which the technical execution as well as the carefully thought out design is excellent, will be included; as will many of the special works which have aroused so much discussion. The "animation of the inanimate" is an apt phrase to describe many of the compositions. The contributions of de Chirico, Picasso, Duchamp, and others who make up the actual living surrealist group which has developed so strikingly within the past twenty years, will be seen along with such historical examples as the beautifully executed "Shipwreck—Miracle of St. Nicholas of Bari," done by Giovanni di Paolo circa 1450; the Arcimboldo portrayals of the season. There is in most of the work a definitely poetic and sensitive response to the rhythm of ordinary life. Violent antagonists have been given to calling surrealism "Murder on Canvas," but if any sincere attempt is made to understand what the honest artists in this field are trying to do, there must be apparent to even the most casual observer the intention of the artist to convey some definite message to the one who views his work.

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EARLY CHINESE PRINTS

By FELIX PAYANT

For many years the Chinese reproduced writings and even delicate silk paintings by cutting the design on the stone and taking a rubbing from this relief. In the early sixteenth century designs were cut on wood and treated like stone rubbings, a design in two colors, black and red, being produced on paper. The wood rubbings were made over a century earlier than the publication of the first edition of the Ten Bamboo Studio series.

After the development of the color technic which was after 1625, there was issued a set of separate prints, not as a printer's manual and not as a reproduction of contemporary paintings, but as works of art in themselves which was the next step in the evolution of the Chinese color prints. In the century following the breakdown of the Ming dynasty and the conquest of China by Manchus in 1644, Chinese teachers carried on their convention and technic of color wood block printing into Japan where their technic was adopted in the early part of the eighteenth century by a school of Japanese painters who broke, however, with the Chinese tradition of design and began depicting the contemporary scene, as in the Ukiyo-ye school, with their pictures of the changing world. Not till the nineteenth century in Japan did printmaking come back popularly to flower and bird prints, as in the work of Hokusai and Hiroshige. Despite this, Japanese color prints were profoundly influenced by the Chinese, the whole method having been taken over bodily.

Although we have known for some time that the art of Japanese print making was learned from the Chinese, the world at large, even today knows very little about the early Chinese color prints. For thirty years or more, through the teaching of Ernest Fenelosa, Americans have enjoyed and eagerly sought the interesting work of Hiroshige, Hokusai, and numerous other well known Japanese artists. We are now just beginning to learn something about their Chinese forebearers and teachers. A few of the American museums in the east have recently added some rare Chinese prints to their collection and shown large exhibitions of Chinese prints brought to America by Sogo Matsumoto. These prints were largely from the late seventeenth century and eighteenth century, although they included a representative cross section of the print masters of China up to the present time. One outstanding quality of the Chinese prints is the timeless, dreamy expressionism which the artist objectifies in his work. They furnished the arts for the masses of China and because of their low price the

people were enabled to have these objects of art in their homes, the nobility having paintings made on silk in their homes.

One qualification of all great arts is a feeling of universalism, that is the quality which makes the work of art appealing, not to one particular group but to mankind as a whole. The conception of beauty in its intimate relation to life together with a delicacy of handling makes the work of the early Chinese print-makers ageless in its appeal. It is not the work of one man but the expression of the poet, painter, wood block cutter, and printer, fusing as with one great common feeling which makes this art everlasting in its appeal. Perhaps a parallel illustration would be the Gothic Cathedral of Europe.

In spite of a lack of understanding and the late recognition of these early Chinese artists they are soon coming into their own and much of this is due to the indefatigable efforts made to bring a knowledge of far eastern culture to the eastern world by Sogo Matsumoto. The Chinese painters' manuals from which many of the important prints were published to teach painters how to paint consisted for the most part of a reproduction of existing paintings. There were also plates showing much technical matter such as how to hold a brush, a part of each volume being devoted to details on how to draw birds, leaves, and flowers. The manual from the studio of the Ten Bamboos was in eight volumes, the first general, the second on orchids, the third on bamboos, etc. In each, blossoms, birds, and fans, were clearly treated.

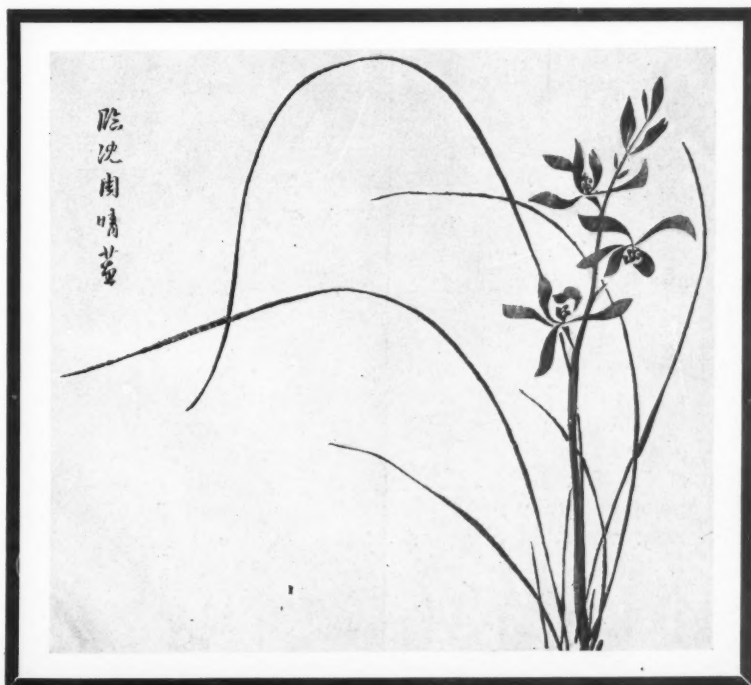
Undoubtedly, prints from wood blocks in color long antedate the surviving examples, but the history of the transition from black to color is lost in the Sung or Ming dynasties. An interesting link illustrated in the "Stone Rubbings" in color may be seen. These were really made of wood, following the technic of making rubbings from stone.

The fact of this derivation, not emphasized till lately is interesting not only historically but also aesthetically, because it explains a vaguely felt lack of Japanese prints. The Chinese prints are in a great tradition of art; their authentic origin is plain in each line and color mass. They speak with great authority yet great modesty to even the layman; and indubitably prints are a field for the specialist. Great strength and economy of composition, delicacy of cutting and rhythm of line, subtle colors, these all show how organic is the inspiration of the Chinese prints.

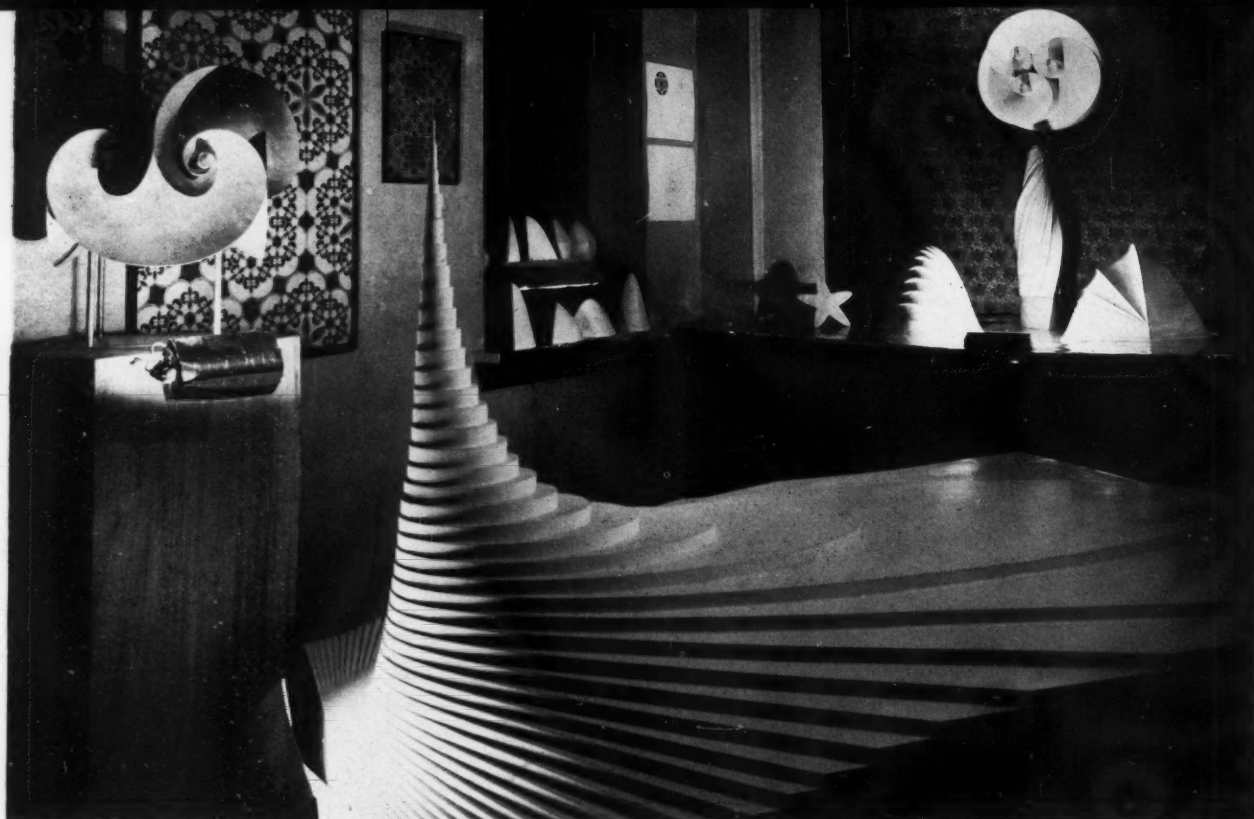
SEE ILLUSTRATIONS ON THE FOLLOWING PAGES



These two prints came from the portfolio of the "Ten Bamboo Hall Art Series" which was printed and published in 1627 in southern China, by Hu Yet Tsung in Nan-King, China. Above: a print by Chen Hsi, Ming Dynasty. Left: a print by Chu Lo, Ming Dynasty.



These two prints came from the portfolio of the "Ten Bamboo Hall Art Series," printed and published in 1672 in southern China, by Hu Yet Tsung, in Nan-King. Above: a print by Liang Yun-Han, Ming Dynasty. Right: a print by Shen Chou, Ming Dynasty.



An exhibition showing several of the abstract designs modelled in plaster by Rutherford Boyd.

PURE ABSTRACT DESIGN

A NEW AND UNTOUCHED FIELD
FOR PROGRESSIVE DESIGNERS

By BARBARA NILES

In an attempt to present a complete and full definition of design as controlled by many influences, an intensely interesting thesis has been put together by Rutherford Boyd, an accomplished and successful designer-editor-architect. In this thesis Mr. Boyd also presents a whole new field for experimentation in three-dimensional design.

The illustrations herewith are of plaster models created by carrying out various geometric formulæ, and their finished beauty indicates the tremendous possibilities for development into spectacular stage settings, and the effectiveness of their curved or angular surfaces for the smaller decorative terrain as well.

Recently *Architecture* of New York asked Mr. Boyd to explain the essence of good design as it springs up everywhere, and by what it is controlled. The reply states that the conditions under which a design must labor naturally impose upon the design and its materials a certain discipline. This does not necessarily

imply a series of limitations but rather means that the designer draws from functional necessity a better understanding of what problems a given design must meet and then determines how these *shall* be met.

The rudimentary and primary controls over design Mr. Boyd lists in this order:

First, the human machine. The individual designer himself naturally exerts the first control over his creation. Obviously it must contain in many ways his own reaction to the universe which determines the final reason for his decisions in the selection of ideas which have come to him or which he has acquired in his training or experience.

Second, the pressure of the actual world about us. The effect of our environment on design as viewed from the physico-chemical angle,—the actual limits of the physical world, in which time, space, elements of durability, all must be considered.

Third, contemporary culture, the pressure of ideas

coming from others, communicated by the various media, print, cinema, radio, and so on.

Fourth, function or the purpose for which the object to be designed must be used. This is of course of the most important consideration.

Fifth, technology, the power over design which is exerted by materials themselves. The great possibilities of creating with new synthetic materials, by new methods and processes and new tools or instruments.

Sixth, economics have in the past few years undoubtedly had a very definite effect upon design, and strangely enough the poorer we grew as a nation the more we seem to accomplish in the arts, so that in this case at least we find comparative poverty a salutary and civilizing influence.

Seventh, *the relation of the parts of any design to the whole*, and although the control exerted by these has been known very little in the past the interest of many advanced designers has centered upon this subject. Consequently there has grown up a small group who are extremely interested in the variations of abstract form. There is no definitive work which explains the development of abstract form in two and three dimensions. Some experiments have been made with this seventh or *dimensional* control. All work done in this field can be defined within the limits of geometric or mathematical terms. By experimentation several models carved in plaster have expressed in the organization of their volumes proportional themes involved in relations of their three-dimensional envelope.

These fine forms so carefully and effectively executed by Mr. Boyd open a whole new field for the advanced designer. They show, as he modestly states "a region in space not inaccessible but rather unfamiliar to the adventurer and experimenter in design. In these we achieve order in space; we free ourselves of preconceived ideas of long association and cast out mere sentimental value in design, and we approach another, a new evaluation of shape. In this abstract purity of Shape we may eventually come to achieve and to compose in a new music of Space."

Any student or teacher of design who has the vision to see the possibilities inherent in this great division of knowledge which has been more closely touched by mathematics than by art should be able to work out innumerable patterns in two or three dimensions, based on a simple treatment of any geometric form followed out as far as is mechanically possible. It may be said by objectors that this work is more properly placed under the division of Architecture than of the graphic arts, but a careful study of the photographs presented here will show the infinite number of derivatory problems which could be based upon these abstractions in pure design. It would naturally require some little knowledge of mathematics to be brought to its fullest fruition, but most serious art teachers and the majority of sincere students have at least a rudimentary smattering of information which would aid

them in developing new patterns with a foundation of geometric form.

Rutherford Boyd's theory that the design principles of all the various divisions of the arts may be brought into harmony with each other for the betterment of each division is an interesting one. Many designers are working toward the same end,—a universal understanding and clarifying of beliefs for the ultimate benefit of students and workers in both industrial and fine arts. There is on the part of such far-seeing designers as Mr. Boyd the wish to present more than the mere reaction of one individual to all the integral parts of life; they feel that clarity of subject and the execution or manner of presentation should be such as to give each person who views the design a definite understanding and feeling of being on the path toward ultimate truth and beauty. The individual approach is naturally unavoidable but there should always be a strong effort in creating designs in every field to bring out the underlying meaning which will appeal to both the reason and the intellect as well as the emotion of the observer. The ideal method is to attempt a complete synthesis of logic and intuition.

The idea of complete co-operation between designers in the various separated media is one which might be developed with important results. A whole unified program might easily be drawn up to effect a cohesive schedule which could be promoted along one line with broad and important results. Too stringent lines of division and specialization have been common, so that a designer in certain fields knew very little of the needs and demands of others working in close relation but not properly tied-together.

Many progressive artist-designers have agreed on the desirability of a closely co-operative attitude among themselves. The late Jay Hambridge and George Bellows tried to promote such relationships in their school, and today Ralph Pearson, Raymond Ensign, Ralph Bowes, Philip Youtz, Alfred Barr, and others are also trying to follow along the way which leads to an ideal combination of design principles with logical presentation for the further beautification, enrichment and enlarging of the everyday outlook of both poor and wealthy people everywhere.

There are available today so many new materials, synthetic and otherwise, with which strikingly new work may be done, that it seems difficult for some designers to attempt to try out new thoughts in old materials. These models of Mr. Boyd's are done either in wood or plaster, and the material in no way minimizes their effectiveness. The first reaction upon viewing them is that they seem so simple and right in their interpretation of pure abstract design that one wonders why they were not evolved long ago. It is entirely possible that the ancient Greeks did work with such formulæ, but no record of such research remains today. There is much about their stark simplicity which recommends them for a vast number of uses.

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CLAY POTS SPEAK THEIR OWN

All of us have some interest in pottery—if it is nothing more than in the coolness of a clay pipe, or the convenience of a porcelain tooth.

Most of us, though, are sensitive to a peculiar intimate charm that objects beautifully made of clay have. I have to recognize, a little enviously, that while I'm talking of exquisite pottery, you may actually possess a rare old Ting bowl; and that while I'm describing the rich color that makes some of the clay wares so lovely, you may have a gorgeous Rhodian plate of your own. Even though some of us may see them only in glass cases or in illustration, their beauty is ours as much as it is the owner's, and we shall want to understand them.

But it isn't just the rare pottery that we wish to consider. There's a lot of romance in just homely flower pots, and sturdy mixing bowls, and Boston bean pots. I don't know why we should, but so often we are apt to let our interest in pottery be governed by its prettiness, as though prettiness were all that is worth being interested in. At the risk of seeming sentimental, I am asking that for the sake of our discussion you try to think of clay pots as actual people. If you can do that you will see how much broader our point of view becomes. You don't care much for prettiness in a man, but you find men interesting. And I think you will grant that there are many women who are extremely fascinating in their personality, and physical charm, too, who are not pretty. Suppose in fiction all the heroines, and heroes as well, had round blue eyes and silky hair: you would be bored to death with novels. You find villains entertaining, but wouldn't you feel that your intelligence had been insulted if all villains on the stage appeared with com-

plexions like peaches and cream? All sorts of people are interesting, from paupers to kings if they are true to their parts. And all sorts of pots are interesting too, from a Boston bean pot with its humorous bulk and its dumb dignity, to a Ming vase that fairly breathes a spiritual integrity. That is why we shall think and speak of clay pots as individuals able to express their sympathy or selfishness, a quiet reserve, or a gay abandon. If you get a little thrill from the uncultured, self-effacing woman who loses herself unselfishly to play a part in the happiness of others, you should warm up a bit to those homely red-faced flower pots in the cellar. If you have ever known a good comfortable soul, of ample proportions and generous spirit, to whom you could pour out your troubles and have them lightened and smoothed out, then you should have a little appreciation for the matter of fact mixing bowl in the kitchen. There are whimsical pots and drab pots to become acquainted with. There are pots that are boisterous, and there are timid souls. I want you to like them all because of what they honestly are. Of course, there are a great many people who just aren't interesting, and we shall have to expect the same thing of pots. But just as here and there in life, vivid personalities emerge, so do pots, to express an almost limitless variety of entertaining character.

If we wish to understand something of the character that pottery may express, we must take the trouble to learn some of the ways by which it does it. Our own experience provides that. But the language that a clay pot uses to express itself is its very own. That will need a little study. Some things, we say, look well in wood; others might more fittingly be made of metal.

Some sturdy early American pots and crocks and jugs for the most part salt-glazed and decorated with free brush painting in cobalt blue. The four on the opposite page and the upper two shown here are Pennsylvania and Ohio pieces from the collection of Miss Mado Shore. The jar at the bottom of the page is covered with a mottled flowing glaze. It is an early Connecticut piece and is from the collection of Edgar Littlefield.



N A N G U A G E

By HAROLD S. NASH
PROFESSOR OF CERAMICS, SCHOOL OF
APPLIED ARTS, UNIVERSITY OF CINCINNATI

When we have said that, we have confessed that we believe different materials have different languages. Even between metals, as for example between iron and brass, or pewter and silver, there are differences other than color that make objects made from them quite different characters. Another way of saying the same thing is that every material has certain limitations that are natural to it, and that such limitations determine the rightness or wrongness of its use. When limitations are overstepped, the object becomes melodramatic; that is, unnatural in spirit, or even unpleasantly dishonest. We might make a box of clay, accurately mitred, with sharp corners, and sheer planes, but if we do, we create a hopeless outcast that cries aloud a resemblance to wood without any of the charm of wood to redeem it. It is cast in a part that belongs to another material. It is compelled to attempt a language that it doesn't know. It is not convincing, and so it is not a personality. If we were to go the limit and paint the appearance of grain on its sides, it becomes actually dishonest.

Now let us see what we have tried to say before we go any further. We have criticized the practice of judging pottery by its prettiness, on the ground that prettiness is only one small part of the interest it is possible to find in things. We have dared to say that inanimate clay pots, from the homeliest to the most beautiful, have actual personalities as tangible and as companionable as those of human beings, so that they ought to be judged by the sincerity of their expression rather than by the nature of it. Who wouldn't rather have a fat, jolly little cider jug with brown overalls with its invitingly pursed up lips, than an intricately



Two pitchers
made by
George Fetzer

HENRY SMITH

curved china vase too elaborately decorated? Last, we have mentioned that clay has a language, or if you prefer, certain limitations peculiar to itself that play an important part in what should or should not be done with it. Some of these limitations should be understood. We shall want to know what certain types of clay wares like earthenware and stoneware and porcelain are, and how they were discovered; why they are honest to the nature of clay and what sort of character we may expect from them. So let us see whether we can get a reasonably clear picture of what clay is, and how it behaves.

Clay is not a single pure material like iron or copper. It is a mixture of very fine grains of many kinds of rocks, many of the particles so small that they cannot be distinguished even with the aid of a powerful microscope. Not only is clay a mixture of many kinds of rocks, but it is seldom made up of the same proportions of the same ingredients. We call a certain kind of food candy. But the term candy includes an infinite variety of sweets. Even in a single type, fudge for example, there is a decided difference in the ingredients of two batches, and, what is just as important, in the consistency or the size of its grains. For all the special differences in clay, however, there are a few common elements of behavior that determine when a mass of rock fragments may be called clay. If such a mass of particles becomes sticky and plastic when moistened with water, and if it becomes hard when it is fired to a red heat or higher, its name is written in the clay family Bible. It is the usability of the material, you see, that determines whether we call it clay or not. If it becomes plastic enough to be shaped, and hard enough after firing to be practical, its future is assured.

Now that we have commenced to be mildly technical suppose we make a classification. In a broad sense there are two types of clay, differentiated because of the way in which they were formed. One is called a residual clay, and the other a transported or sedimentary clay. If clay is a mass of very finely divided rock fragments, how did the particles come to be so fine, where did they come from, and why do the proportions vary so? They came from rock beds that over a period of many years were torn apart by weathering agencies like heat and cold, and slowly decomposed by natural chemical forces, really rotted, until some of their original materials having been lost, a residue remained that answers our description of clay. Suppose that a mass of rock has rotted away and left in its original place a bed of clay. Such a clay is called a residual type because it remains or resides in the very place in which it was formed. It is usually white, resists the softening action of heat to a very extreme degree, and it is only slightly plastic.

The other type is called a transported clay, usually sedimentary. Imagine the deposit of residual clay that we have just described. Imagine the surface particles slowly washed away by the rain to some rushing stream, to be turbulently mixed with other rock particles from other sources. Some particles are so fine that they are carried suspended in the water for miles and miles. At each new bend of the stream small tributaries add fresh material to the turbid water. Lime, clayey material, iron, and decaying vegetable matter are swept on together. The stream reaches a plain and broadens out. It becomes almost motionless, and slowly the particles of infinite variety settle to the bottom and build up, as time goes on, a complex sediment of clay.

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WHAT IS CREATIVE TEACHING?

By YOULDON C. HOWELL

"One potato, two potatoes, three potatoes, four;
Five potatoes, six potatoes, seven potatoes, more."

No, this is not an auction of potatoes, but one of the many strange experiences which occur every day in a creative art class. I had just finished discussing with my first period class our plans for developing the large unit of work which the children had chosen for their semester's study. The group had divided itself into small groups of students interested in various angles of the work and were proceeding nicely with the election of chairmen when one group of five boys and one girl began with the potato episode.

I rushed over to try to discover just what was the relationship between potatoes and art. To complicate the situation I found one boy hitting the other students upon their outstretched hands. This, however, proved only a harmless way of selecting a leader by chance. By watching the situation a moment, I soon learned that "four" and "more" put the various candidates out, and the last hand to remain represented the person selected for the leader. While I cannot recommend this as an intelligent way of choosing a leader, I did appreciate the childish enthusiasm manifested in this classroom situation.

As I meditated over this experience I could not help recalling some of the two significant changes which had taken place within the four walls of my classroom and also within my own thinking processes. Such an experience would have been impossible four years ago. Here was a group of students democratically organizing themselves into groups for the purpose of studying the significant relationships of art to life in Southern California. Their goal was not the mere acquiring of some skill but rather an understanding of the social aspect of art as it functioned within their own environment.

For several years I have been endeavoring to build a more practical art curriculum for my seventh and eighth grade pupils. Constantly I have been on the lookout for new ways of vitalizing the art activities. Each year has brought gratifying results, but I consider them only as stepping stones to a new and finer approach to art education.

In the past we art teachers were content to teach art unrelated to life. Today the more intelligent ones have become interested in the relationship between subject matter and child. No longer must we teach art for art's sake but rather art as a way of life. We must train our students to see life through the art eye. They

must be sensitive to the social aspects of art if we ever expect to create a more beautiful environment. To achieve this the curriculum can no longer put all its emphasis on drawing, but must be expanded to include all media of art expression found in the big world outside the art room.

Many teachers are familiar with the unit of work idea. This concept has been developed quite extensively in the social studies program. In many of the social study units, art, music, and drama are used to enrich the unit. This is a great step forward and one can readily see how much more vital the subject becomes when developed in this manner. While I believe in this type of integration, I do not think, however, that this arrangement should take the place of the regular art class. This does not mean that I approve of the old isolated art class with its only interest focused upon subject matter. In its place I should like to see an art class built upon the unit of work concept. I believe however, that this unit should be an art unit. The art field is so broad and extensive that only within an art unit can the students have ample time and opportunity to discover for themselves the significant relationships of art and life. The large unit of work gives meaning to the many art activities carried on in class. It provides splendid opportunities for democratic participation of students and establishes social situations never to be found in the old type of art room. While I am personally satisfied that the unit of work method is far superior from the educational point of view, I frankly admit a feeling of inadequacy when it comes to the teaching technique; nevertheless, I am expecting to learn a great deal about this type of teaching through my experience this year. After all, teachers, like children, learn by doing!

The purpose of this article is not to tell others what to do, but in a brief way to trace some of the high lights of five years of creative art teaching. By "creative" I do not mean the mere creative work of children; instead, a creative attitude on the part of the teacher toward the problems of teaching. To me teaching is a challenge and every sincere teacher should be willing to accept it as a creative problem. With this introduction, permit me to relate a few of my experiences which I hope may stimulate other teachers to embark upon this glorious adventure of creative teaching.

It was seven-thirty on a certain morning in the month of September, 1930, that found me anxiously waiting for my first real teaching experience. As I

watched the hands of the clock moving steadily toward the zero hour of eight, I hastily made a final check on my preparations. Yes, I had paper, pencils, and erasers. The flowers on the desk would indeed inspire in these eager youngsters a desire for beauty. There upon the chalk rail I had assembled the parts from the rear end of an old model T Ford. You may see that I really took my supervisor seriously when she told me that the curriculum was to be used as a guide, and that I could do whatever I wished.

Such freedom was too much for an imagination like mine. I had visions of having my students create designs that were modern to the "nth" degree. What could be more modern than these symbols of our industrial age? I wanted my students to do something different from what was being done in other classes. To achieve this would be fine. I wanted something to show and exhibit. Nor did I lack confidence in my ability to get the desired results. In my mind were fixed the rules of composition. All I had to do was to give the students a good dose of art principles now and then, and walk methodically up and down the aisles to see that the desired results made their appearance upon the 12"x18" manila paper.

The bell rang, the doors opened, and in rushed thirty to thirty-five new 7-1 students. They scrambled for seats. The timid little girls found their places near the front, while the boys fought for the rear seats. My only explanation for this is that perhaps these seats were considered advantageous for some of their private extra curricular activities.

When the tardy bell rang I found them all seated in rows. There were five rows and each row had seven seats. The seats were all alike and painted a medium neutral grey to match the woodwork, (a perfect example of regimentation).

My first problem was to make myself known to these new friends of mine. I tried to break the ice by telling them my name was Mr. Howell, and to kindly remember to spell it with an "H". This, of course, brought a laugh and some of the tension subsided.

After signing the students' enrollment cards, I was ready to start the art machine to work. Little did I realize that it would break down from internal maladjustment within two years. During that period it was to be used to grind out drawings and paintings, either for exhibitions or the trash can, mostly the trash can.

Now don't think that I held any such belief at that time. Those two years were spent in teaching students appreciation through the medium of painting pictures. My problems was teach them to paint and like it. To help the old machine keep going, I found jokes and good stories a great aid. They seem to help recover some of the good will lost through lack of interest in painting. Of course I don't want anyone to think that some of the students didn't like to draw. They did, but they were the talented few who had ability and could succeed. The others marked time and endured. When the jokes ran out I would often participate in their de-

sire for play and sportsmanship—anything to keep the good will of students. This leads me to a rather embarrassing story.

It was the week before Christmas vacation, and the school was celebrating the holiday spirit. This celebration included singing by the girls' glee club. They sang Christmas carols as they walked in procession through the halls. I had forgotten the time set for their arrival in our corridor. My class was in the midst of the "clean up" period when a small boy in the room shouted, "I'll bet, Mr. Howell, you can't hold a pan of water on the back of each hand at the same time." Seizing this as an opportunity to show my sportsmanship, and seeing no difficulty involved, I permitted the boy to place a pan on each hand. The room broke out in loud laughter, and I was left stranded in front of the class with a pan of water on each hand. Just then the principal entered the room at the rear and announced the arrival of the glee club. You can imagine my embarrassment. Since I was a new teacher on probation I expected to be called upon the carpet, but the spirits were kind and saved me from that ordeal.

Throughout the year the wheels turned. At eight, roll was called, at eight-five, paper passed to the five rooms, at eight-seven a few brief instructions, and all were ready to paint or draw whatever was assigned for the period. The first day it was gears, little gears, large gears, and all sorts of automotive parts. To me this was indeed modern expression, but to the small 7-1 girls it must have been a night-mare.

At the end of the first year I began to feel dissatisfied with my work. This art machine began to have strange knocks which indicated something was going wrong. Frequently could be heard the knock from the students who could not draw. Then there was the problem of interest in their work. It seemed that some students always had to be pushed and forced to finish their problems. For some reason it was impossible to generate much enthusiasm, and when the teacher did succeed, it was only the few that participated.

With some difficulty I managed to keep going for a second year. By this time it was obvious that something had gone wrong. The awakening came on the last day of school. The students had been requested to take all of their work home. They were told that their parents would be interested in their drawings. Apparently they did not think so, because after school I had the job of throwing them out. Here were more drawings for the trash can!

I began to think, "Is this the product of my teaching?" How can I justify art as a vital subject if this is the result? I analyzed the situation to see if I could determine just what was wrong. My first thoughts centered around the students. I had some five classes per day with from thirty to thirty-five students in each class. Could it be possible that these students would ever be interested in the same thing at the same time?

Yet for two years they all had been forced through the same mold. They had all been expected to find delight and joy of expression through one medium, namely, painting. Then I wondered if a person gained much appreciation from an activity which did not bring pleasure in the doing. After all how important was painting? How many people ever painted pictures after escaping the routine of a cut and dried art class?

I soon began to see that any hope for a solution to my problem must come from the acceptance of students as individuals. It was the variation and differences that held the key to the situation. With seven rows and five seats to the row how much variation could one provide? With a class room equipped for only one type of activity it was impossible to provide for the necessary freedom of expression which is so often talked about and so little experienced.

I soon began to think of my class room in terms of function. It began to take its place as an essential factor in the learning process. No longer would I be content to have just another art room. Instead I would create a room in which students who could not paint could find some other medium for their expression. The room must no longer dictate the teaching method but instead must adjust itself to the needs of the students.

During this period of inventory the problem of grades came up for judgment. For two years I had been proclaiming from the house tops that the aim of art education was to teach appreciation. But when the time came for grades, like most teachers I graded the class by comparing one student to another. What good could this do? Did it help the poorer student? Was his appreciation increased or was I closing forever the doors to art and beauty? I am afraid that my first two years resulted in many closed doors.

Then there was the problem of the room itself. Could you expect students to enjoy their work in a room so lacking in color and interest? Why shouldn't the art room play an important role in the development of appreciation? Was there any reason why I could not make my room so interesting that the students would love to come and work? I determined to settle this question at once by making my room both functional and beautiful.

With the help of my faithful stage boys I soon remodeled an old table into a wood carving bench and clay box. This was created out of old lumber and cardboard with a piece of galvanized iron for the top. Then from the print shop we acquired a half round table and from the school warehouse a third second-hand table. These were all moved into my room. At last the seven rows and five seats to the row had to give way to a new and better arrangement. No longer would all the students be compelled to draw and paint at the same time, regardless of their desires or interests. With this new arrangement at least four activities could be carried on at once. Those that could not paint found expression through wood or clay. Our

flat tables were used for craft work. For each small desk I made an easel which was designed to hold a drawing board with paper. Upon these easels the students painted with freedom whatever they chose. What a difference! No two drawings alike and each one full of personal interest and charm!

With the room now functioning for creative art work, I next turned toward the beautification of the room. This was indeed a problem. The room was a standard type painted in the usual drab grays. It required some careful planning to introduce the desired color. The school rules forbade touching the walls or wood work. However, I soon discovered the blessing of old furniture. It could be painted and no questions asked. The celotex around the room was painted soft coral and the furniture was colored a dark dull blue-green. As time went on additions were made. I inherited the mate to my half-round table and made a screen for the room—this all added to the interest and informal spirit of the room. What was to be the outcome of all this I did not know. There was one thing certain both the teacher and the students were having the time of their life.

On the other side of the room five or six boys and girls were working at the clay table. What a joy to see the clever and expressive creations from their small hands! I still have several of the creations from that first class. One boy made a hipopotamus, while a small girl specialized in dogs. Then there was a red elephant and a negro head, all the results of child interest and enthusiasm. At the wood bench two or three boys rapidly turned old boxes into carved panels and paper knives.

All this had a decided effect upon the teacher as well. No longer could I spend my time in front of my class like a little god, or march from seat to seat, like an army officer on inspection. I found myself constantly going from group to group sharing their experiences and giving them aid when the students wanted it. Often the teacher learned more than the students. I soon noticed that this new interest caused a decline in problem cases. I was glad, for at least I had started in the right direction.

My second step was to destroy the fear created by the vicious grading system. I stopped comparing students and began stressing industry. Instead of grading a student on individual behavior, I began grading on social behavior. Students were given the opportunity to develop self-control by being placed in a social situation which had many opportunities to do wrong. How can one learn self-control without opportunities for practice? I told students on the first day that they were all going to receive good grades so long as they worked hard and learned to get along with their fellow students. They were also told that I would grade upon improvements and not upon a basis of comparison. This change brought fine results. The students no longer feared the possibility that their

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BLOCK PRINTS

By LEONA WOOD

Block prints, as an artistic *divertissement* have, for me, an irresistible fascination. I first became acquainted with blocks in my work as artist for the school paper. This afforded me the opportunity of cutting simple illustrations and acquiring a background for my later block work that I found immeasurably helpful.

I need not say that after working with colors and brush simple block prints would seem very plain and uninteresting. Of course, I found this the case, but by working more diligently and thus acquiring greater skill, I soon became fascinated and sought new techniques. Hard work always brings results, and through my efforts soon evolved not only a variety of techniques, but a new and broader feeling in relation to blocks.

I feel that a block print should be an idea cut into linoleum or wood; of course, blocks are often used as illustrations, but fulfilling this duty does not mean that design or "blockiness" should be lost.

In thinking a design, I take into consideration how it can be adapted to the block, because nothing is as sad as a design or technique that will not become a part of the material.

In choosing tools, I select those best suited to the technique I am going to use: either large or fine gouges for linoleum, or an engraving tool for wood.

The next step is the actual cutting of the block. I invariably sketch with the tool; that is, I transfer the idea which is the design directly to the wood or linoleum without any preliminary work of actually drawing the design. I feel that this has its advantages in that the results are always free and never too precise; It is pure design and nothing interferes with the primitive blockiness.

The actual printing can either make or destroy a block. The paper chosen should be some type of rice paper, or, for a block, a small hand press with plenty of "squeeze" is best; any good printer's ink will give the desired result.

Both linoleum and wood blocks offer an infinite number of fields within their own sphere. One can branch out indefinitely and always encounter divers new methods, styles and techniques, as well as a never ending opportunity for new design and ideas just waiting for someone to grasp them and put them into tangible form.

From the artistic standpoint I am primarily interested, as I feel the artist should be, in design and the quality thereof. The technical side of block making is of course, the cutting, which is the only actual labor involved, and this is appealing to the craftsman as well as to the artist. However, I have found that a person who is primarily a craftsman or an artisan, and not an artist, cannot cut a block to someone else's design, even though he be skilled in craftsmanship.

A BLOCK PRINT MADE BY LEONA WOOD





DELICATELY
CUT IN LINE
IS THE BLOCK
PRINT BY
LEONA WOOD

WHAT IS CREATIVE TEACHING?

Continued from page 17

work would not measure up to some preconceived standard set by the teacher or talented students. At last the child could work for the joy of working without any fear of failure!

The third step forward was to dispense with the formal assigned lesson as generally given and to let each child work at his own rate of speed. This did not mean that the child was turned loose to waste time and patter around—I have no patience with uncontrolled freedom. It shows a lack of educational maturity to believe that such a condition could ever be a desirable learning situation. If I have learned anything in this experiment, it is the importance of organization.

To accomplish the desired result in this new freedom for the child I provided a simple contract card upon which was listed the following items: tin, wood, clay, crafts, reading, lettering, figure drawing, landscape and design. There also appeared upon this card a place for grades on the following points: time, citizenship, idea (or originality), art grade (degree of beauty), and leadership. With this contract card as a help, each student was permitted to begin with any subject he liked. When he had completed one unit or problem, he had the responsibility of getting his card from the file so that I might record his grades and discuss with him the points upon which he could improve. No student could repeat an activity until he had completed the list. This kept the class circulating.

It was from this meager beginning that I have been able to create a functional art room, designed to meet the needs of every student. With a curriculum built upon the principle of democracy and child interests we have succeeded in laying a good foundation of the unit of work idea. Under this plan the individual child's interests become the starting point from which social situations are established to give students opportunity for sharing the products of individual learning. Each student uses his project as the means of enriching the significance and meanings of the large unit of work. Such an organization at once provides an enriched learning situation. A child not only learns by doing, but also by watching other members of the group.

Space will not permit me to go into many details, but I would like to urge my fellow teachers to accept teaching as a creative problem. This does not mean to follow out the ideas expressed in this article, but rather to have a sincere desire to improve their own local situations. The great trouble with so many art teachers is that they use their handicaps as excuses for stagnation. If the limitations are such as to prevent an ideal set up they become content with an inferior one and fail to make the best use of opportunities. Think of the progress that could be made in art education if every art teacher was consistently striving for a better art curriculum.

When the artist cuts the block he is somewhat careless, perhaps, wishing not to be precise or accurately follow the lines, but yet, he has the touch of the artist and not the mechanical precision of the artisan.

A bit in regard to subject matter: Nearly any subject can be adapted in some form to a suitable design for a block print, but many things make much more suitable subjects than others. Personally, I think Mexico, its people and its atmosphere, provides an inexhaustible supply of ideas for design, perhaps because it is a country with such a decided art of its own, or maybe because of the romantic and somewhat mysterious air that seems to pervade that colorful, sun-drenched land.

The designing and cutting of block prints has opened a new field of creative endeavor for me and has given me the opportunity to enter a new sphere that I hardly dreamed existed before. In it I have found a new enjoyment that proves to be, not just a passing fancy, but instead, a new and ever broadening field in which my appreciation and interest is continually growing.

BLOCK PRINT BY LEONA WOOD



FOR MARCH

Right: A typical Sunday session of the Milwaukee club.
Below: "Sand Dunes," painted by Cleveland club member.



THE AMATEUR PAINTS

By ALFRED G. PELIKAN
MILWAUKEE ART INSTITUTE

Thousands of years ago, which means long before there were any professional artists, primitive men, impelled by an irrepressible urge, made drawings and paintings in the dark caves in which they lived. At that time there were no WPA Projects, artists' guilds, unions, or government support, but art, in spite of the dreadful struggle for existence, which was the order of the day, was nevertheless a vital and necessary part of life. Whatever the reason for its origin may have been, the fact remains that long before man learned to read or write, he learned to draw. In every land and in every age there have been professional and amateur artists who have turned to drawing and painting as a vocation or as an avocation.

Under the protection first of the church, then of the merchant princes and of the guilds, artists became important members of society who have contributed more than their share to the cultural heritage of all civilizations. With the coming of the machine age, there was a decline in all phases of art. During the pioneer age of America, the struggle for existence and the necessity for developing a new country took precedence over everything else so that the so-called fine arts were neglected. After the country had become more settled, the New England craftsmen, carpenters, and ship chandlers and other artisans produced objects of beauty which are much valued today. In the complex web of life as it is today, men are harrassed by business and other responsibilities, and the demands made on their time and energy are greater than before, so that the need for recreative leisure becomes increasingly important. It is small wonder then that men who have been trained for a profession, or who have considerable business or mechanical ability turn to the arts as an outlet for their creative instinct, and as a change

from their daily routine. Each individual is an artist in some field and yet few of them have the opportunity to exercise this talent in their daily work. When a group of men who had similar interests in drawing and painting happened to get together, they provided the nucleus for the first Men's Sketch Club. The first Business Men's Art Club to be organized was in Chicago and consisted of men who were members of the Art Institute and who therefore already had an interest in the arts. From this beginning, groups were organized in all large American cities.

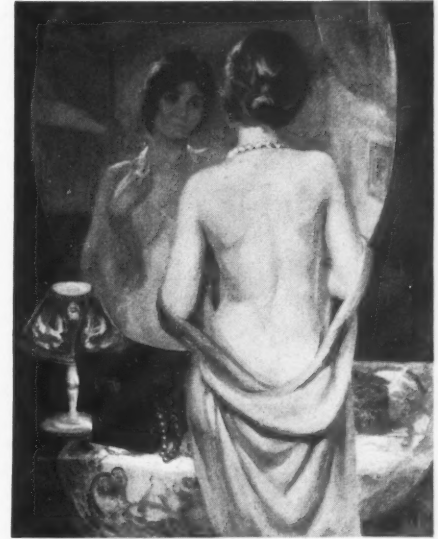
Mr. Joseph Huebl, Vice-President of the Northwestern National Insurance Company, Milwaukee, a successful business executive, who at the present time is President of the Association of Amateur Art Clubs, has from the inception of the organization of the Milwaukee Men's Sketch Club twelve years ago been closely associated with its work and has served in about every capacity from Treasurer to President. The Milwaukee Club has been closely allied with the Milwaukee Art Institute from the beginning and meetings, classes, gallery tours and exhibitions of their own work have been arranged regularly. While not all of the members are members of the Art Institute, many of them who can afford it have supported the Art Institute and have on numerous occasions shown their interest by presenting paintings, offering awards and helping wherever possible. The Club is self-supporting and self-governing and is managed in a business-like manner with the result that even during the depression not a single meeting was omitted. The group continued to hold its meetings at the Art Institute even during a difficult period with a somewhat lessened membership which fortunately at the present time promises to be larger than ever. The enthusiasm



"Belgian Village," an oil painting by Paul Hammersmith Sr., Chicago

with which this group approaches its problems and the close contact which its members have with local artists and with the Art Institute makes them an asset to the Art Institute which is primarily an educational institution. Through the untiring efforts of the National President, Mr. Joseph Huebl of Milwaukee, the work of the organization is being expanded and it is the hope to start new clubs in those communities where there are men with the same interests who as yet have not been able to get together as groups to follow one of the most worthwhile and enjoyable hobbies imaginable. So anxious are these men to devote such spare time as they have to drawing and painting that every additional opportunity to be together and paint is taken advantage of. For a number of years a group known as the "Early Birds" have met regularly every Sunday morning to paint, with or without an instructor. They meet at some previously designated spot in the country, set up their easels and spend an enjoyable time painting. If the weather is too inclement for outdoor work, they make arrangements to meet at some downtown office or other building and paint from the windows. Different Milwaukeeans who have fine residences in the country have invited the group for Sunday breakfast and have then thrown open their estates for the men to follow their avocation. Not satisfied with painting from 7:30 P. M. to 10:00 P. M., the group has formed the "Night Owls" who from 10:00 P. M. for an hour after class meet to discuss art over coffee and sandwiches.

Here are men from all fields of life: professional men, business men and craftsmen who get together through a common interest which establishes a bond of friendship between them. Young public school teachers who wish an opportunity to meet with a more mature group under different conditions from the usual classroom, frequently join the Club and under the guidance of an expert instructor, together with



"Reflections," by Harry Pink, Chicago.



"Colorado Mountains" an oil painting by Joseph Huebl, insurance company official, Milwaukee, president of The Associated Amateur Art Clubs. He started painting after he was 60 years old.

many talented men in the group, produce some excellent work as may be seen from the many illustrations which accompany this article. The organization of a Men's Sketch Club offers an unusual and rich opportunity in those communities where the advantages for art study are limited.



Etching by Alfred de Sauty.



YOUTHFUL EYE
WHO

A PHOTOGRAPHER
WITH SILHOUETTES

MODERN CITY CLOCK

CITY HALL LOS ANGELES



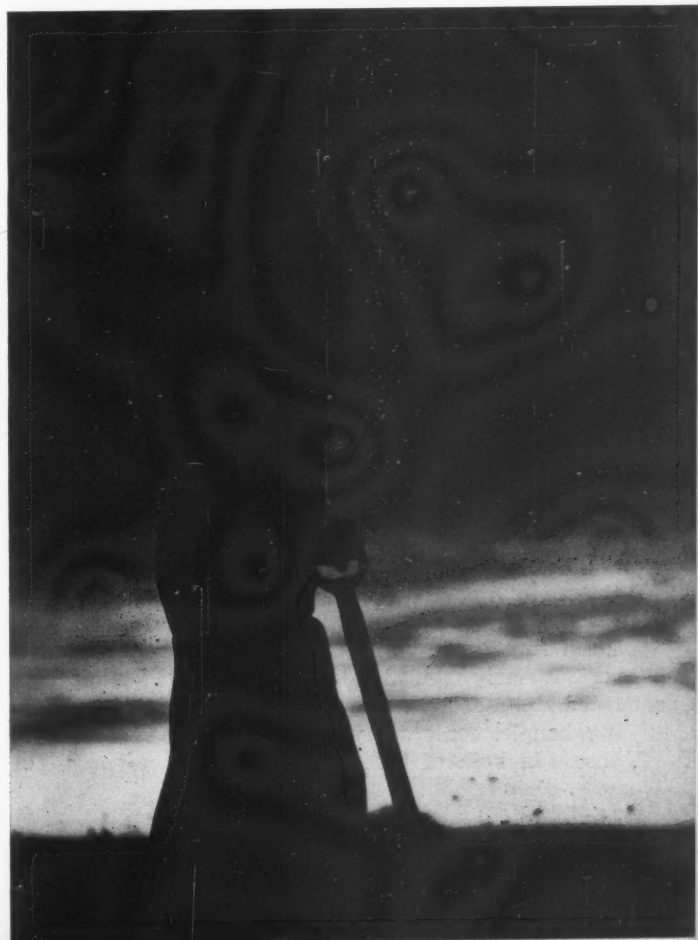
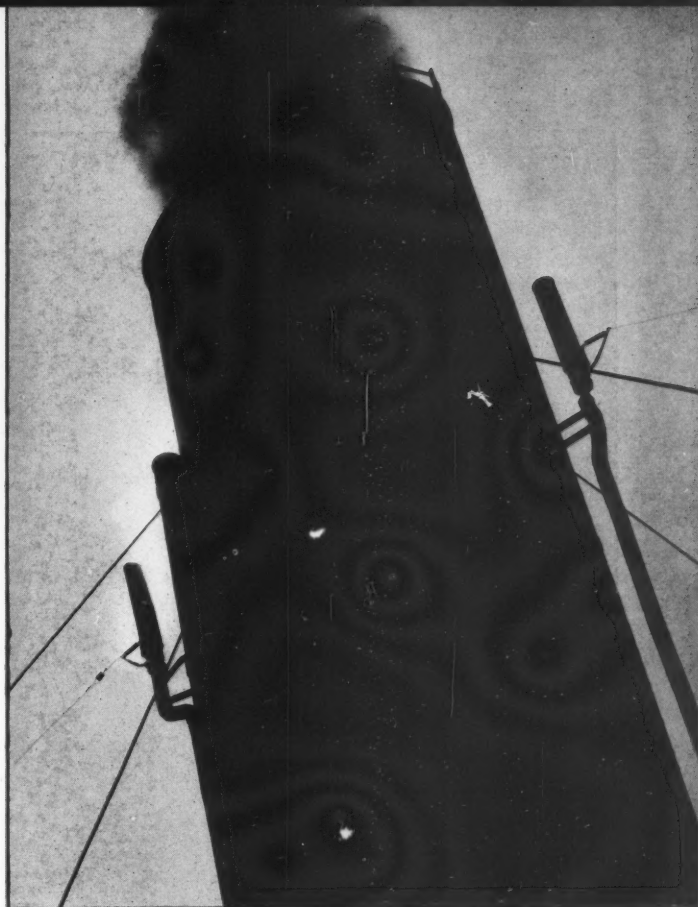


ARTHUR SIEGEL
WHO MADE THESE PICTURES

RECOMPOSES STUDIES
IN STRONG DESIGN

ON A SHIP SMOKE STACK

LEA NEW YORK FARMER





Hand made
silverware for
the table, by
Georg Jensen

GEORG JENSEN MASTER SILVERSMITH

By WALTER RENDELL STOREY

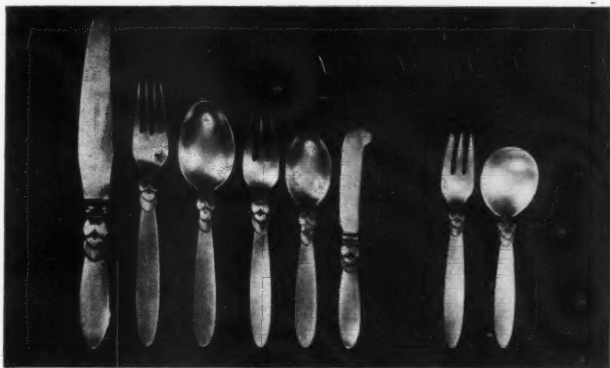
The vitality of handicraft today is excellently illustrated in the hand-wrought silver of Georg Jensen. Rightly hailed as one of the great craftsmen of our age, he shows in his work much of the spirit that produced the great decorative art of the past. Although he is a Dane and the roots of his art go back to the great period of Renaissance hand work, we in America feel a kinship with his craft because our cultural roots, too, go back to the European yesterdays and world-wide todays which inspired his finest expression in silver. Without being archaeological, he has always had the attitude of the old-time craftsman toward his everyday environment—a sensitivity to the beauty around him.

This quality is discernible in such varied pieces as a set of three hand wrought silver bowls in whose supports a richly molded hanging grape motif is incorporated and a sauce boat whose only decoration, a curving handle, contrasts with the unadorned bowl and base. In both of these superb pieces the successful

translation of silver into useful craft work in all great silversmithing is evident.

Georg Jensen was perhaps lucky in being born in Denmark. This country, from the days of its earliest seafarers, has always been a crossroads of the world; its artists have been known in many countries because they spoke the universal language of art rather than a national one. The flowers, buds, seeds and leaves which have inspired so many of Jensen's decorative motifs are recognized as of every land; the formal scrolls and geometrical designs echo the more sophisticated forms familiar to all cultivated people.

The life history of Georg Jensen vividly illustrates the progress of a craftsman expressing a natural feeling for design and beauty. As a schoolboy he drew fanciful patterns in the dust of the roadside and after a rain modeled figures in the soft mud. During his early apprenticeship to a goldsmith his desire for expression remained for the most part unsatisfied, and also throughout his dozen or so years as a student and



Two different patterns in silverware handmade by Georg Jensen, eminent silversmith.

an arrived sculptor and painter in Denmark, Italy and France. Nevertheless, in this period he was studying the best work of the gold and silversmiths, absorbing, through that greatest aid to the craftsman, contact with fine work, ideas and techniques which later enriched his own productions.

His last piece of sculpture—an exquisite statue in marble symbolizing "Spring", exhibited in 1897, marked his definite turning to work in precious metals. He was then a man of thirty-eight, equipped with a wide technical knowledge of his craft. What was more important, he possessed the vision of the matured artist, so that he could express his conceptions of beauty in useful and universal forms.

In his first tiny work room with one apprentice and later on, with many helpers and collaborators, Jensen created an original style which is recognized as a definite school of silver design. Like the creations of great craftsmen of the past, his pieces express usefulness, beauty and accurate attention to practical details.

His jewel boxes have well fitting lids, his pitchers spouts that will pour conveniently.

Jensen realized, too, that because his world was a larger and more democratic one than that of the Renaissance craftsmen, he had to make his wares available to a great many more persons than did Cellini, for example, who catered only to the cognoscenti of Florence. Yet with all his prolific output, each of his pieces has the same individuality which we find in the fine silver of the great decorative periods.

This alertness to the spirit of today as well as yesterday, while present in all of Georg Jensen's work, may be illustrated by some of his pieces which have been acquired by museums as examples of the best of modern craft work. There is a set of three fruit bowls originally designed for presentation to King Christian X and Queen Alexandrine of Denmark, copies of which have been acquired by the Detroit Institute of Arts. The grape and spiral ornamented support echoes the Renaissance, but the unadorned flaring bowl and base suggest a modern interest in plain surfaces. A silver flower bowl owned by the Louvre Museum of Paris also recalls traditional art, but its leaf and berry decoration exemplifies Jensen's individual treatment of the common forms of nature.

No period is alien to this master silversmith's field of work, as may be seen in a silver tureen, copies of which were supplied to the late Queen Alexandra of England, King Haakon of Norway and the Metropolitan Museum of New York. In the scroll feet and handles are echoes of the baroque, but the cover knob, in its graceful arrangement of blossom, bud, seed and tendril, expresses Jensen's own interpretation of an appropriate details. Other pieces recreate the classic restraint of Grecian design. Their individuality appeals to the hostess of today for her tea or coffee table, just as did the classic style of the eighteenth century to her predecessors.

Georg Jensen's interest in simple floral forms is given ample play in other table silver. His innate democracy has led him to devote his ability more extensively to the production of everyday utensils than the unusual piece. Even though exceptional examples of his work are treasured in connoisseur's cabinets throughout the world, his fame rests mainly on the beauty he has given to the handle of a spoon, knife or fork, or the standard of a candlestick which with wax tapers illumines the dining boards of those who appreciate subtle effects.

Although beauty is an outstanding quality of these accessories, the handle of a knife from his workshop will fit the hand with ease, and it has that balance which is demanded in modern cutlery. Some of his patterns suggest the richness of Renaissance motifs, others a restrained type of contemporary design. Still others, combining his favorite floral motifs, have all the artistic enrichment of fine eighteenth century silver, although the pattern is of today. In special flat

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DRAWINGS BY A TOLETECAN INDIAN WHO FOR THE FIRST TIME ESSAYS PEN AND INK ON PAPER AFTER YEARS OF MAKING BRUSH DRAWINGS WITH SLIP ON POTTERY. THESE WERE SECURED BY HAZEL I. MOORE OF MINNEAPOLIS THROUGH COURTESY OF SENOR PROGRESSO IN MEXICO.



NORFOLK TRADES WITH NORTH CAROLINA

SCHOOL CHILDREN TAKE PART

By ETHEL McLEOD

Educaton week again, and what shall we do? Shall we use the old method of inviting parents to visit their children in their respective classes, or shall we use the window space offered by our merchants to display the work of the students? The latter procedure would care for only two groups of the tax payers: the parents of chidren in our public schools, and the groups who would visit the stores during this week.

A committee was appointed to find something new, something we could take to everyone,—and they did find something new, something new, at least to Norfolk. It was a moving pageant, showing the history, tragedy, romance, industry and purpose of Norfolk from its early beginnings in 1607 to the present era.

Each school throughout the entire school system was assigned a part believed suitable for that school. In order for each school to illustrate its assignment, the students had to read much of the history of Norfolk. The teachers read this to many of the little folks, while older classes were sent books for the purpose, or brought in their own.

May I use one of the schools under my supervision as an example of how we worked? A primary group

read "The Lamplighter of Old Norfolk" of the year 1811. The members of the group found that the legislature of Virginia passed an act in 1811 empowering the borough to set up lamp posts. Even then the streets were dark and gloomy because the oil lamps gave only a very faint illumination. However, previously every individual who wished to have his way lighted in any respect had to carry his own lantern. The students found that some of the streets not far from the school still had lamplighters, and that some of the houses of the old period still stood. They made drawings of the houses and designed lamps similar to those which they believed were used at this time. They obtained a description of the lamplighter from the library and drew pictures of him, with a long vest almost to his knees, knickers, three-cornered hat and red scarf. He carried with him a small ladder and a torch.

Then they drew pictures of the way they believed the lamplighter should be placed on the float, and of the scenery to be included. They decided to divide the float in half with a row of houses, making such a row on either side. They were painted with cakemo paint. Besides the lamplighter, another boy and girl were



NORFOLK'S FIRST RAILROAD, 1834

COMMUNITY PROJECT IN NORFOLK

used to represent a couple walking down the street. Costumes were made of old sheets dyed the desired colors; whenever it was possible the children made their own. Trucks were furnished by an automobile company, and stores donated suggestions and materials. Parents cooperated by lending items which had accumulated in their attics.

On the day of the parade the streets were lined. Offices were closed and stores were given over to an interested group of spectators. The pageant was enthusiastically received, and we were asked to repeat it. Plans are being made for another pageant for this next year's educational week.

Highlights in the pageant, so far as history is concerned, went back to that day 328 years ago when a small group of Englishmen, on their way to establish the first permanent English settlement in America at Jamestown, landed at Cape Henry and planted a cross and claimed the land for God and King.

Children taking part in the parade were dressed in costumes of the period they represented, and a tremendous amount of research was done by teachers and directors to find correct costuming, flags for battle

scenes and descriptions of other events depicted in the pageant.

Among the most interesting tableaux were those showing the purchase of land for founding Norfolk in 1682; "Blackbeard," or Teach, the pirate; presentation of the Mace in 1754; the Battle of Great Bridge in 1775; the burning of Norfolk in 1776; Lafayette's visit here in 1824; a miniature reproduction of the Monitor in its historic fight with the Merrimac in 1862; World War times and the present.

The Cape Henry float was presented by the Frances E. Willard School. The Meadowbrook School presented one depicting the family life of Adam Thoroughgood with his family. He came to this country in 1621 and was given credit for naming Norfolk and Norfolk County. The home he built on Lynnhaven Bay still stands. He was shown standing before a big open fireplace with his family grouped about him.

The James Madison School presented a float depicting the purchase of land for Norfolk in 1682. Here men were shown dressed in knee breeches with casks of tobacco with which to pay for the land. This scene was in a courthouse which once stood on Main Street.

CLAY POTS SPEAK THEIR OWN LANGUAGE

Continued from page 14

This is the sedimentary type of clay, and it varies markedly in its composition. It is seldom a pure white, and most often it burns to a buff or a red color. It is the common type of clay. It is much more plastic and workable than the residual type, and it becomes hard and dense at a much lower firing temperature than its parent stock, the residual clay.

Now it is easy to understand why a residual clay is simpler in composition, and whiter and more chaste in spirit than its prodigal offspring. Transported clay, like the cosmopolitan type it is, gathers all the vagabonds of the neighborhood to keep it company on its absorbing adventure. Rollicking, a bit vulgar, but sound at heart it settles down at last. It is not pure enough for the spiritual idealism of white wares, but out of its rich contact with all of life it blossoms out into some of the gayest, most colorful pots in clay history.

Now we are acquainted with residual and sedimentary clays, both of them made up of small mineral particles. Before we leave the general subject of clay, though, we ought to point out what different kinds of minerals do in a clay to influence its behavior. For our purpose, and of course it isn't the whole story, we may separate the kinds of minerals into three groups. Some minerals belong in more than one group, and some change their behavior depending on the other materials with which they are associated. Aside from the element of plasticity, though, to which most of the minerals contribute, mineral fragments do one or more of three things. One group behaves as a kind of bony structure to clay. It can stand a withering heat without softening. But, like the human skeleton, though it is strong in its individual parts, as a mass it is too loosely put together, too open in texture, too porous to be of much use alone for pottery. It needs some muscles and tendons to tie it together. It needs some flesh to partly fill in the porous texture. These bony minerals are the refractory group.

The second group of minerals supplies the muscles and tendons to knit the refractory group together. At a much lower temperature than that needed to soften the refractory minerals, the second group partly fuses to fill in the open voids, and by sheer adhesive strength glues the bones together with a kind of glass in a dense and imperishable mass. This is the fluxing group.

The third group is the color group, and it is responsible for the varied color in clay products.

Now we have the basis of the clay language and in itself it is probably no more interesting than our alphabet. But the charm of pottery is dependent upon these limitations as a background. They help in realizing what the potters have expressed with clay over a period longer than eight thousands of years. Even the most casual survey of this long career will disclose many highlights of its most versatile personality.

GEORG JENSEN MASTER SILVERSMITH

Continued from page 25

ware, such as serving spoons, knives and forks, his art finds a freer field of expression, resulting in handles, for example, which terminate in a carefully sculptured flower, bud or acorn.

The artistic practicality of Georg Jensen is evident in the pieces which combine several functions. Thus one spoon may serve for soup, dessert and breakfast cereal; one fork serves equally well for oysters, canape, cake or salad. By this method six or eight pieces suffice where usually many more are considered necessary. Following the fashion for variation of design in serving pieces, each one may be quite different in pattern, and Jensen, because of his great fecundity of design, has produced many variations.

In Jensen's silver jewelry—rings, earrings, brooches, bracelets and lavaliers—the same broad treatment of pattern in relation to the medium is seen. Although semi-precious stones are used frequently, a bit of plain surfaced silver, round or oval, is sometimes incorporated in a ring or brooch instead. Or a ring may have delicate tracery placed over an exquisite piece of onyx, as seen in a dinner ring. Both practicality and art are expressed in some college class rings, in which appropriate symbols—a cone and maple leaf, for example—supplement the college coat of arms touched with blue enamel.

The test of great handiwork is its universal appeal. Connoisseurs as well as everyday appreciators of beautiful and useful things all over the world respond to the spirit which Jensen expresses in his pieces. It is undoubtedly his sincere craftsmanship, his graceful but always utilitarian shapes, and his simple decorative motifs from nature which create this bond between persons of taste and his work.

"It is to the artist and to his brother the artisan that we owe what we spiritually know of the succeeding manifestations of civilization upon our earth"

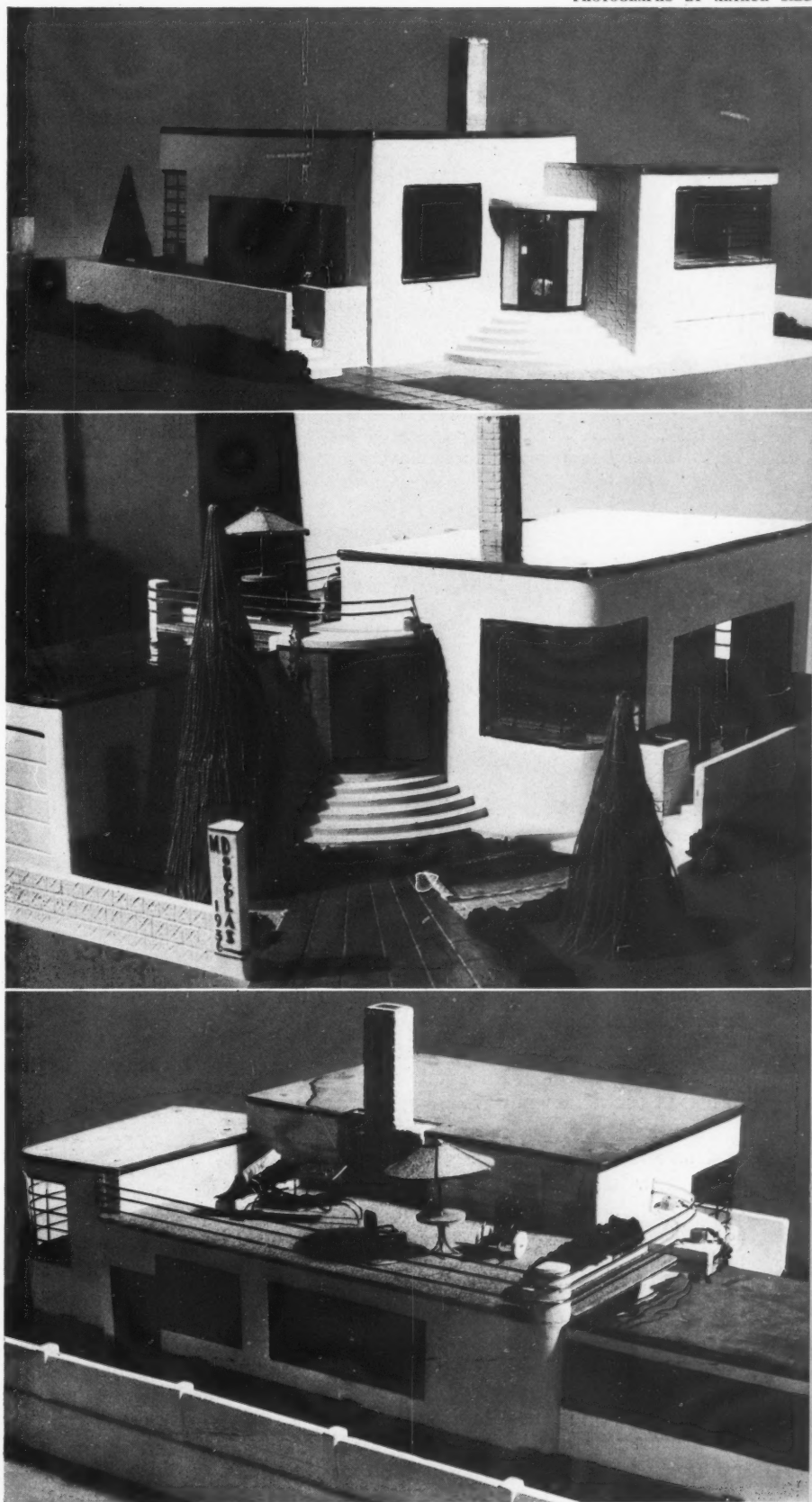
—Edwin Avery Park.

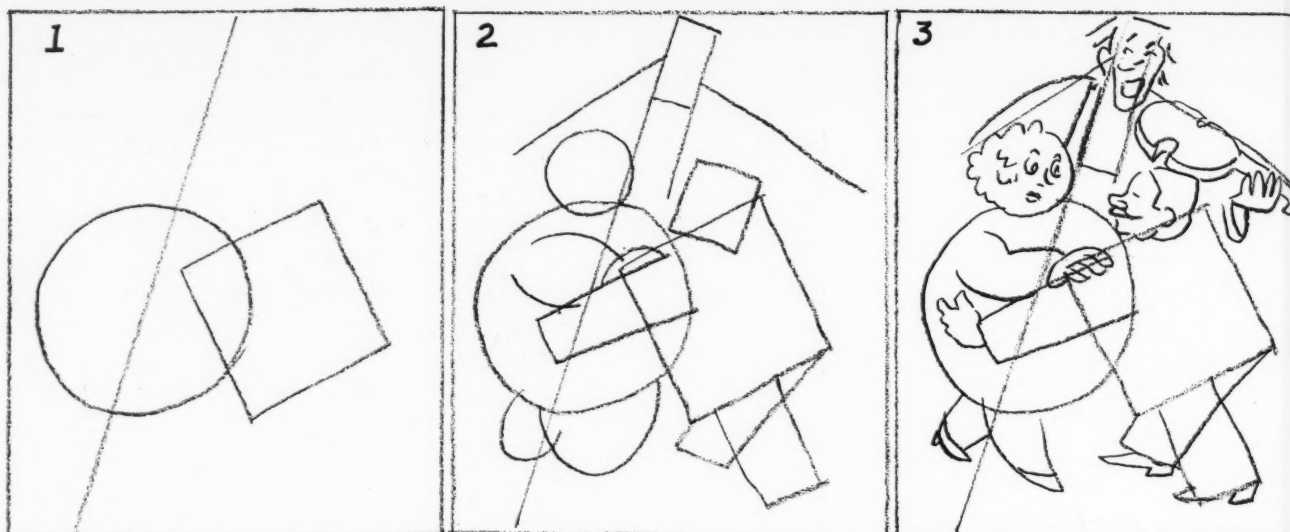
THE SMALL HOUSE GOES MODERN

Murray Douglas, an advanced student in Art Education at Wayne University, designed and constructed a model of a small house in the modern manner. Eventually he hopes to obtain the where-with-all to build it full size. In this model the walls are cast in plaster; the roof and the window and door frames are of metal; the furnishings, and the house is furnished throughout, are by May Richardson. The plaster casting was done at the Building Trades School through the courtesy of Mr. Knowles master plasterer, and Mr. Louis Hayes, Principal. The research and planning was carried on at the College of Education under Jane B. Welling.

Modern building and its related problems of city planning and interior furnishing are a fascinating study for the youth of today. Ever since Louis Sullivan and Frank Lloyd Wright in Chicago began their experiments with new forms and new materials for architecture there have been undefined possibilities for better solutions to these age-old problems. Yet, to date building in the United States, except in terms of skyscrapers, has lagged far behind our needs and the small home has had but scant attention from those whose chief interest should be in developing solutions for it in more powerful terms. As a subject for study by prospective teachers the new architecture and its closely related problems of community living should be of obvious necessity. And in Detroit, the study is further stimulated by the activities of Albert Kahn within the city and of Ethel Saarinen at the nearby Cranbrook Academy of Art.

The cities of the near future will never become the garden-cities of our dreams and the traffic problems of today will continue to be those of tomorrow unless the young people in our schools are led to an active interest in the problems of community living and toward their solution in terms of the constructive dynamic thinking which fine forward-looking minds have been giving to them for these many years now. Mr. Douglas is now teaching art at the Brookside School, Cranbrook Foundation, Bloomfield Hills, Michigan.





1 Starting with geometric forms.

2 Establishing action with lines.

3 Hands, feet, and expressions.

THE ART IN CARICATURE AND

Last month we suggested that you use the circle, square and straight line as a basis for drawing characters for your cartoons.

This month we are reproducing an example of that procedure; also we are showing pictorially the development from the idea into the finished cartoon.

This is not prescribed as a method to follow in all cases but merely as a suggestion of one particular way to develop cartoons.

It has been our experience that the geometric plan offered here is helpful in forming well-balanced compositions as well as in developing characters.

First, decide what size you are going to make your cartoon and lay out that size on your paper with pencil. Then draw in your geometric forms. It is not necessary to confine your shapes to the circle, square and straight line as I have done—you may use any geometric shape that strikes your fancy. It is also permissible to use two or more of the same shapes in a composition.

The third step is a very important one. (Refer to illustration No. 2.) In this step you establish the action of your figures by drawing on the heads, arms and legs as we have done in No. 2. Remember you are still working in pencil.

For the fourth step I refer you to illustration No. 3. We have established the action of our figures, and now

it is time to round them out a little more into the characters they are to become. We do this by drawing on their hands and feet and developing their heads and expressions.

The fifth step is the last of the drawing stage. We now complete our pencil drawings—putting in all of the details of dress, character, and the like. Refer to illustration No. 4.

So far we have been working in pencil—now we begin “inking in”, as it is called. You will find it is easier to begin by “inking in” the frame, proceeding next to the heads of the figures and then to the clothing, shoes, etc. This is all done in line, mind you.

After you have finished the outline you may, if you wish, fill in the big black masses—this will give you something to start with when establishing your values as we do in the next step.

Now we are ready for the finish as it is called—which means that we complete our drawings by putting on the in-between values—such as clothing, details in hand and face and the like. Be careful as you do this as it is a most important step. The finish often makes a drawing. I should like to warn you about letting the ink dry thoroughly before you start to erase your pencil lines.

Don't be discouraged if your pen work looks sloppy at first—using a pen is much different than a pencil and it will take lots of practice to become familiar with it.



Completing pencil drawing.



Inking in the outlines.

NCARTOONING

By JAMIE MATCHET

May I make a suggestion here with regard to your tools. In order to get the best results from them it is necessary to take good care of them. I have found it helpful to use a discarded vase or tumbler to keep your pens and brushes in, with the working ends up.

Make a point of cleaning your brushes and pens when you have finished with your work. Use a discarded tooth brush to clean your pens. As to your brushes, be sure to have one for your white paint and one for your ink.

If you take these precautions your tools will last considerably longer and be ready to do their best for you when you want to use them.

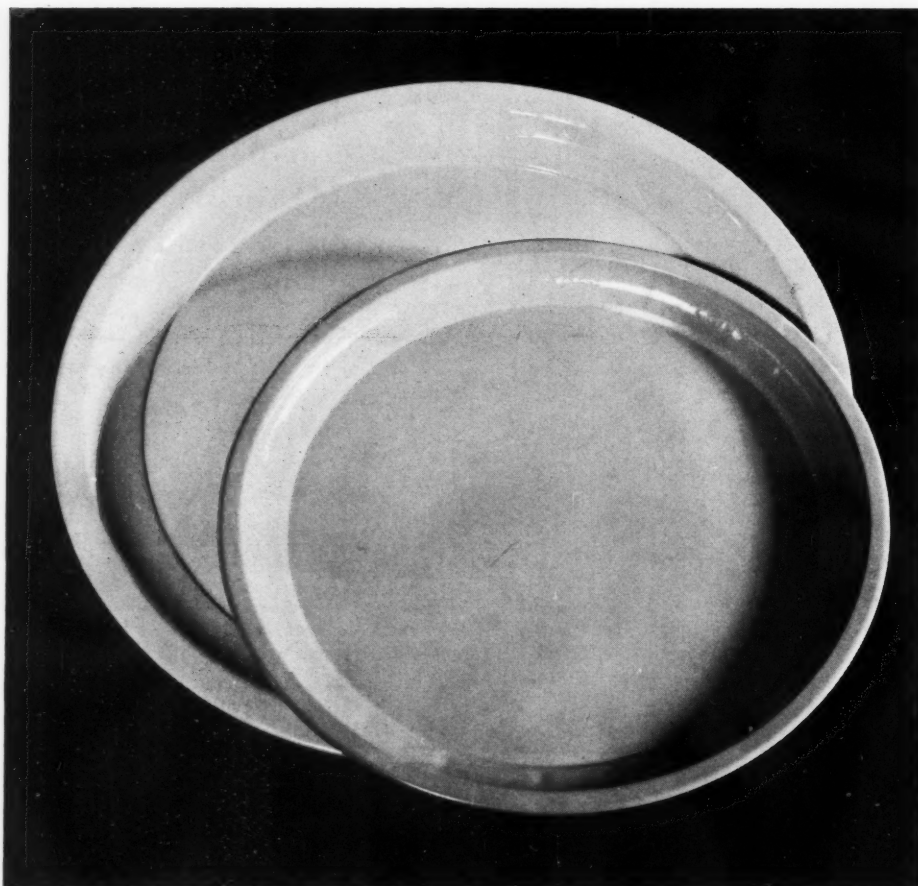
With regard to how much equipment you should have, I consider the following indispensable. You will need several small brushes, one for black and one for white, and one large brush for filling backgrounds, etc. A variety of pens ranging from fine to broad are also necessary, along with a bottle of Higgins American India Ink and a jar of Higgins Chinese White Ink, a drawing board, a T-square, and a 45° triangle, some thumb tacks, plenty of light weight Strathmore paper, a few sheets of tracing paper, and above all, an Eberhard Faber art gum eraser, which you should use with a vengeance.

Next month we are going back to the head again and study more about it and its proportions.

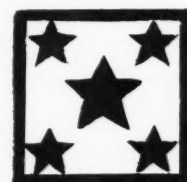
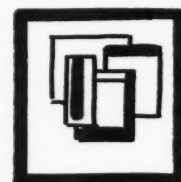


Masses and textures added.

FOR MARCH



Designs may be abstract, conventional or realistic



THIS MONTH'S DESIGN PROBLEM

Tradition. The company to whom this month's designs will be submitted is a conservative, well-established company—they are progressive but not ultra-modern.

Production. The decorations (designs) are to be produced by either a lithographic or silk screen process. Number of colors for designs should be limited to four, not including the background.

Market. When making up designs, keep in mind that they are to be sold in a medium-priced market.

Specifications. Your design should not exceed the bounds of a circle eight and one-half inches in diameter for the large tray, and for the smaller one seven inches in diameter. They should be mounted on a heavy stock paper ten inches square and mailed flat, postpaid, with return postage enclosed. Print your name plainly on the back of each design and enclose a check or money order for \$1.00 to cover cost of personal sales representation and criticism of your design.

Do not submit more than two designs for each tray.

YOUR DESIGN ABILITY

THE NOVICE
A LETTER TO



Mon Ami:

I'm glad to hear that you are making progress with your designs. What you say is true—there is no substitute for practice. Keep up the good work. You will come out on top. There is no doubt about it.

Last month I told you it was rumored about the office that Design was considering installing a sort of brokerage department for its subscribers who are interested in selling their work. Well, it has come to pass, and it goes without saying that this is another step forward by the magazine which has devoted its thirty-eight years to being a service to designers—especially beginners. As one who has gone through the mill, I can readily see what a great need this new service is supplying.

Out of the hundreds of letters received monthly by this department, about ninety percent of the inquiries come from designers and artists, who are handicapped by not living in an industrial community or near one—which of course means that these people have found it difficult to market their work.

Being aware of the great demand for good designs that industry has created, and knowing that there are among our readers teachers, students, and graduate artists who could supply this demand—left but one thing to be done, that was to get these two groups together.

After much concentration the work placement and constructive criticism plan evolved. It would function like this. First, one of the staff of Market Your Design Ability department contacts a manufacturer and secures a commission to create new designs for their products. Secondly, this information, together with the requirements concerning tradition, market and methods of production, will be printed on a page of the magazine, and passed on to the artists.

The artist, after carefully studying the requirements, executes his design and mails it to the Market Your Design Ability department, where it is registered and numbered.

The designs are taken, in person, to the manufacturer, who is privileged to buy any or all of the designs if he finds them in keeping with the trend in the market, and thinks them salable. The Market Your De-

sign Ability department then gets in touch with the designers whose work has been accepted, and informs them of the sale, and all particulars.

This plan will enable designers and artists who never before have been able to get their work in the hands of buyers, to do so.

Many students, teachers, and graduated artists who have let their ability lie idle can now, if they wish, start a career which was heretofore denied them because of conditions they could not remedy.

Not only will these people get their work before the art buyers, but they will also get, first hand, criticism by experts who understand design and the merchandising of design. This criticism should enable them to develop sensitivity to that innate quality which, embodied in designs, makes them salable.

The Market Your Design Ability Department has no control over the price to be paid for these designs and those who submit designs to be sold should accept the terms of the contract which exists between this department and the manufacturer who buys the design.

You may rest assured that the department is looking out for the best interests of the subscribers, and endeavoring to get first rate prices for the work accepted by

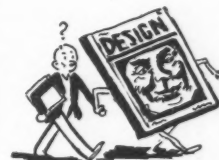
the manufacturer.

Those whose designs are accepted this month will receive five percent commission from the manufacturer. The designs that are not sold are discussed, criticized by the Design Laboratories staff of consulting instructors, and the salesman who presented the work. The analysis of the Design Laboratories consultants and the designs are then mailed back to the designer.

Each month there will be different design problems. There will be a small fee connected with this service, which is to pay for the personal representation of sales and counsel.

I am of the opinion that you should investigate this service, Mon Ami. I believe you will find it both helpful and perhaps lucrative.

I want to say—Don't make up any designs for this month's design problem until you have read the instructions on the opposite page very carefully—and so, Cheerio, P. G.



FOR MARCH

35

HOW TO MAKE PRANG PRINTS

By JOHN T. LEMOS
STANFORD UNIVERSITY

Progressive artists are always interested in new art processes and techniques, especially if the final results are high in artistic value. This is a good tendency, for several reasons. In the first place, such experimenting makes art more fascinating as an activity. Then, too, it often results in the development of a distinctly different type of technique.

In considering the work of leading designers and illustrators, it is interesting to note that many of them have created types of technique that are individualistic and readily recognized. For instance, the rich woodcut quality of Franklin Booth's pen and ink illustrations are well known to everyone. Men like Rockwell Kent and John La Gatta owe much of their progress to the distinctive methods used by them.

Sometimes a comparatively easy method of working results in highly artistic productions. You will find that the method described here has such possibilities.

PRANG PRINTS: Many readers of *Design* are already familiar with the unique process for producing drawings which is known as Crayonex Prints. The attractive composition at the top of the accompanying page is called a Prang Print and is slightly similar and yet decidedly different.

To begin with, white Crayonex is rubbed well over the entire surface of the paper on which the print is to be made. Bristol board, coquille paper and illustration board are all good surfaces to work on. Next a coating of ordinary talcum powder is rubbed on.

A solid coat of black tempera is then painted over the entire surface of the drawing. The new Prang Raven Black Tempera is especially good for this purpose, because it is a deep rich black in hue and it clings very tenaciously to the surface on which it is painted.

Once the tempera is dry, you can then outline your drawing onto the black surface with a white Pastello or sketching pencil. Do not try to sketch every detail, but only enough to give a fair outline.

The drawing is then produced by scratching lines into the black surface, with the blade of a pen knife. In doing this you are working very much along the same lines as an etcher who scratches a "dry point" into a piece of zinc or copper.

The white Crayonex, over which the black has been painted, allows the tempera to come away readily wherever cut with the knife. In fact, this scratching away is done so easily that it seems almost "like magic" and enables one to produce varied techniques easily.

If, by mistake, you cut lines into the black that do not suit, these can be easily eliminated by the addition of a few brush strokes of black tempera. New lines can then be scratched into the black.

The Prang Print on the accompanying page was a professional artist's first attempt with this new idea.

If, instead of black tempera, some deep hue such as grayed red violet is used, many additional variations of this technique can be produced. Then, too, yellow-orange Crayonex or any desired hue can be substituted for the white making possible an unlimited number of color combinations.

Dry Brush Drawings: Many artists have tried or are familiar with "dry brush" sketching. In this technique the artist keeps his paint fairly thick, but wipes his brush onto the edge of his mixing dish so that most of the color has been squeezed out.

His dry brush technique is obtained by holding his brush quite flat in a horizontal position and pulling it slowly across the surface of his illustration board.

It takes a little experimenting to learn just how much color to leave in the brush and the angle at which to hold it. Once you have mastered the idea, it is a great help in producing the modern technique.

The little Dutch girl was done by an art school student by this dry brush method. After experimenting with various paper surfaces, this student found that particularly attractive "dry brush" results were obtained by working on what is known as "coquille paper". This paper has a rough pebble-like surface. It is inexpensive and can be obtained easily.

Spatter Effects: Because of its jet black qualities, Raven Black Tempera is also very good for producing the "spatter" drawings which are always popular.

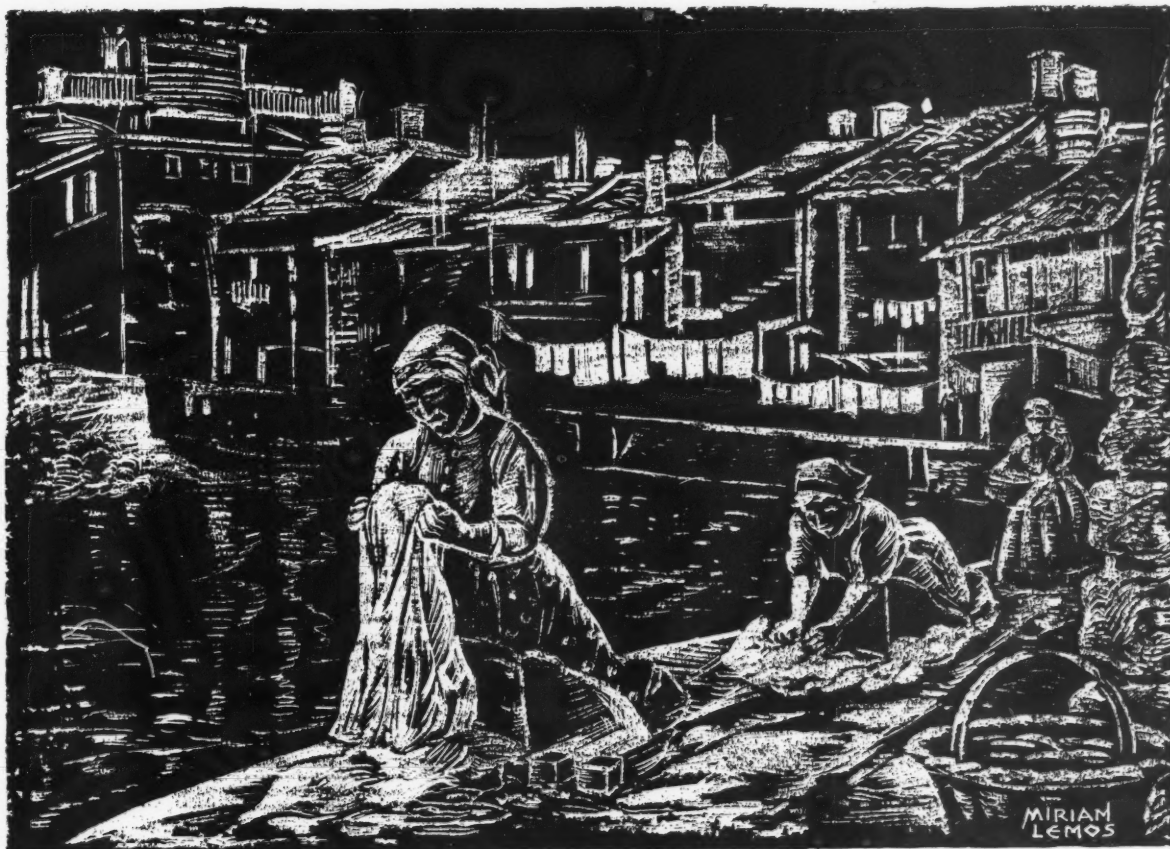
In addition to being a rapid method for the production of values in a drawing, "spatter" technique can be reproduced by the zinc engraving process. In other words, drawings made with the help of spatter can be done in a wide range of values and yet reproduced quite inexpensively. This is a good point to know in the planning of school annuals and programs.

The panel of flying birds was made by a high school student who planned to work in three values only. He cut the birds and boats from stiff white paper and pinned these on his drawing paper. The Raven Black was then spattered on with the help of a pen knife and sink brush. After the spatter dried, the silhouette trees were painted in and a few details added.

This method is both rapid and effective. Rich varied hue effects can be produced by spattering areas with different hues instead of the black.

All three of the processes described are interesting and worthwhile. All are within the scope of artists ranging from Junior High to professionals.

Good art work deserves the support of materials that are high grade and dependable. The new Raven Black is a perfect medium for any of the processes described. It is certainly worth while trying, and I am sure you will find the results gratifying.



A SCENE IN OMEÑA, ITALY



Three examples of techniques showing Prang Prints, Dry Brush and Spatter methods



DESIGN IN SURREALISM

Continued from page 6

This, of course, is not always successfully accomplished. It may be partly because the one who sees does not see clearly, or partly because the one who designs has not thought clearly. Aside from the attempt to prove logic on the part of the creator of the surrealist work, there is always in the better examples a fine feeling for form, texture and color.

It must be remembered that in assembling this display the Modern Museum did not go into the field of primitive art or that of prehistoric man which would have been a veritable gold mine for this type of individual, unselfconscious treatment. Another source which might have offered much material is in researches in spiritualism, astrology, magic, alchemy and the occult sciences.

There are innumerable examples of surrealist treatment in the accepted great art of the world, not only in the mystical allegories, and the great Greek myths as interpreted by painters of olden times and of today, but in such comparative moderns as Goya, whose intense hatred of and disgust with "stuffed-shirt" official pomposity, the grafting politician and statesman; the too-wealthy, the hypocritical, and other "pretenders"; is to be seen in his broad, strong portrayals of these types in fantastic poses appropriate to their occupations and interests. More and more the thoughtful artist-designers of today are developing a similar social conscience and for those who can understand surrealism offers an ideal means of effectively rebelling against unnecessary and stupid cruelties and the foolish, tragic ways in which men try to run each other's lives. This does not mean that every work of art should be a preachment or some sort of propaganda in one direction or another, but, it does mean that increasingly our students and teachers are comprehending the big and little wrongs of our civilization and are thus becoming integrated with the social life around them; if, then, they turn to picturing with strength and conviction things as they seem them, the resulting efforts are bound to bring to them and to those who view their work a more emphatic revelation of the importance of art in any day and age.

Just as the Hogarth prints (some of which are included in this exhibit) were a product, and a clever one, of the days in which the artist lived, being tied up with and based entirely upon political and social events of the day, done in a manner little calculated to flatter the public at large; so can modern work of this school be viewed with an eye not only to its own intrinsic worth but for the effect upon the observer. The Hogarthian work found its public in those days, as it still does. Modern efforts to interpret the life of today, with perhaps a subtle social comment painlessly scattered here and there, are the artist-designers' very important contribution to our civilization.

That this contribution is a valued one is proved by

the intense interest on the part of people all over the country. Innumerable inquiries and requests for information have come in to the originators of this surrealist exhibition, and a review of its coming itinerary proves that the country is waiting for it. It will be very interesting to see future developments.

PURE ABSTRACT DESIGN

Continued from page 11

The seventh control over design which completely motivates these models of Mr. Boyd's is, as he so well states, "existing entirely in the space set apart and defined by the actual form of the design. It occupies that portion of space partitioned off by the right-angled dimensions of the form, its height, length and width. Conceived as a rectangular, intangible envelope it actually encloses the work of art. Within this tridimensional envelope operate a number of integrated relations in space, which may be considered as forces with metrical or proportional power. It is this element which conditions the concept of design as a purely abstract development in three dimensions. It is concerned solely with the interrelations of the parts to the whole form, and the whole form to its parts."

He goes on to say that we have in the past known very little about this particular control over design, and that for a long while there have been attempts to rediscover some system of relations in space used in the great periods of the past, but that there is really not sufficient evidence to claim surely that some such understanding of space in art was known in an earlier day or not.

The major portion of work in abstract design has, as far as we know, been done since just before the turn of the century, and there is not even now any full gathering together or correlating of knowledge in any one volume,—it is all scattered widely about in literature and illustration done now and then rather haphazardly for one publication or another. Such a volume would undoubtedly fill a need and make clear the importance of this almost untouched sector of human knowledge.

Mr. Boyd is now at work on further developments in this field. The illustrations show a part of an exhibition recently held, which is to be repeated at Harvard University within a month or two. A more or less permanent traveling exhibit with an explanatory lecture tour is also being planned, and many advanced design schools have arranged a special period for the study of this experimental work.

There is no need for radical or revolutionary changes in the technique of study or teaching elementary design suggested here. It is merely brought forth as a matter of interest to progressive design schools everywhere,—the potentialities of this field are great. By a series of objects in repetitions of various sizes and in gradations of color tones an entirely new approach to design in such three dimensional forms may be evolved.

ART IN THE MAKING

PUBLISHED BY DESIGN PUBLISHING CO., COLUMBUS, O.

A Supplement to
DESIGN

BLOCK PRINTING

MARCH 1937
2c A COPY

Linoleum block printing is a comparatively new form of art. Considering the ease with which such prints can be made and the low cost of the material involved, it is not surprising that this has become so popular. There is no limit to the types

vas, or the potter uses clay. Regardless of what materials are used to express ideas, it will avail one nothing to master the method unless he has some ideas to express. Those characteristics which the material possesses should control the type



Boys carving linoleum blocks in the Art Museum classes of Toronto.

of designs which can be produced, but for beginners it seems advisable to deal only with black and white prints. Five and six color prints are possible, although the use of several colors makes the process complicated. Usually black silhouettes against a white background, or black shapes outlined with a white line are the most effective type of linoleum block print for beginners to make.

Block print adapts itself easily as a medium for original expression, just as the painter uses brushes, paint and can-

vas, or the potter uses clay. Regardless of what materials are used to express ideas, it will avail one nothing to master the method unless he has some ideas to express. Those characteristics which the material possesses should control the type

of design to be made. Design in relation to the material is always important. The linoleum used in block printing is known as "battle ship" linoleum and comes in different thicknesses, such as 1/8, 3/16, and 1/4 inch. When the surface texture is rough or coarse it is sometimes necessary to smooth the surface with fine sandpaper, #0000. Some linoleum is harder than others and has a smooth, brittle surface. This kind is difficult to work but more satisfactory for details and delicate line work. Other linoleum



FLIGHT INTO EGYPT

CHROSTOWSKY

very narrow and light. When dealing with lines the simplest process is to use the U-shaped or the V-shaped veiner, or other suitable tool to remove the part one wishes to keep white. The design will then appear white on a black background. In some cases the design may be planned in such a way as to require black lines against a white background, but this does not seem advisable because it is not in keeping with the nature of the material being used.

It is better for beginners to start with designs in which there are white lines made with a U-shaped or a V-shaped veiner, or designs in which there are large black shapes against white. Perhaps the best use of linoleum block printing is for designs where there is a pleasing variety of large black masses, with white lines and fairly large white masses with intermediate areas made up of an interesting combination of black and white markings. A little experience with a carving tool will bring out great varieties of textures, such as lined surfaces, checkered surfaces where the lines criss-cross, and spotted surfaces where the carving has

been done in a sort of speckled manner. A careful study of the block prints illustrated here will show this point. "Flight Into Egypt" by Chrostowski, is a good example of block printing because the shapes stand out clearly, and the black and white areas are pleasantly related.

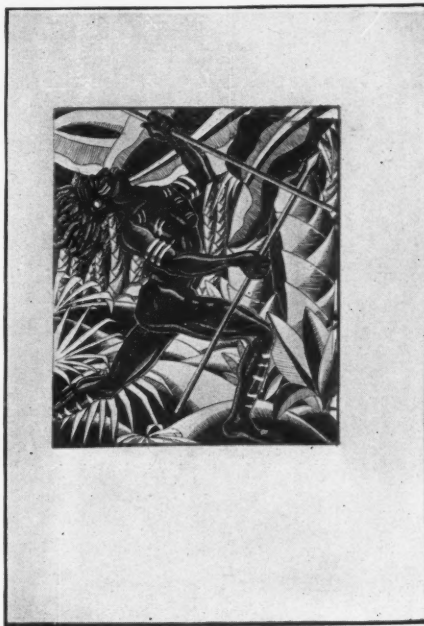
In making the print it is best to use a dull surfaced paper; regular Manila drawing paper in white or cream color is satisfactory. Unprinted newspaper is practical, and Japanese rice paper works perfectly but is expensive and hard to get.

Black printers' ink is the best medium to use. This is applied first by placing a small amount of ink on a piece of glass or sheet metal of some sort. Then this is gone over with a brayer, which is a rubber roller and can be bought from art supply dealers, or with an improvised dauber which is made of pieces of old silk cloth. In using the brayer it must be rolled backward and forward in different directions over the ink so that a thick, uniform layer of ink is formed over the surface of the roller. Then the loaded

TWO DIFFERENT
BLOCK PRINTS.

Left; Flight Into Egypt a block print by S. Chrostowsky.
Below; A block print made by an art student in Poland.





A block printed fly leaf and a page illustration for a book made by art students.

is soft and has a more rubber-like quality. This makes it easier to work and most suitable for beginners.

Sometimes it is wise to mount the linoleum on wood. This is necessary if the designs are to be printed in a power press, either in the school shop or commercially. If the linoleum is to be mounted it may be tacked or glued to the block.

To cut the linoleum a small set of woodcarving tools may be used, or a "Tif Lino" carving set, or an improvised carving tool made from the steel rib of an umbrella. One of the latter is illustrated on the following pages. The "Tif Lino" carving set is perhaps the most satisfactory and can be bought where art supplies are sold. The two most useful carving tools are the V-shaped and the U-shaped veiners.

It is possible to cut the design directly in the linoleum, and as one works one soon learns how to make the design suit the material. Some people prefer to make the design on paper and transfer it to the linoleum in order to have definite lines to work from. This design may be made either in charcoal or in pencil. It

is important to keep in mind that the parts cut out of the linoleum are the parts that remain white.

Tracing paper should be used in making an outline tracing of the design. It should then be reversed and the outlines gone over on the reverse side. This reverse side is placed downward in contact with the linoleum, in the transferring process. The final step in tracing is to trace over the outline firmly as the paper is held or tacked on the linoleum. In this way the design is outlined on the tracing paper three different times, thereby avoiding reversing the design. It may seem best sometimes to whiten the surface of the linoleum with a wash of white showcard paint before the tracing begins in order to make the pencil lines stand out more distinctly. But in most cases it is simpler and quite satisfactory to trace directly on the linoleum. It is well to mass in some of the large areas with black pencil lines as a reminder of which masses are to be cut and which are to remain uncut.

This cut may be of uniform width or its width may graduate; that is, some places may be wide and some

brayer is passed backward and forward over the surface of the linoleum block, applying an even coat of ink on the flat surface of the linoleum. If the dauber is used the same results may be accomplished by patting the dauber over the printers' ink and then patting it on the surface of the linoleum block.

The block is now ready to apply to the surface of the paper, but before this is done the paper should be placed on a smooth level surface such as a table top or the floor, on which about twelve thicknesses of newspaper have been placed to act as a pad on which the print paper is placed. In applying the ink block to the paper, care should be taken that it is not moved or smeared. Pressure must be added and the simplest way to do this is to stand on the print, seeing to it that the pressure is distributed equally.

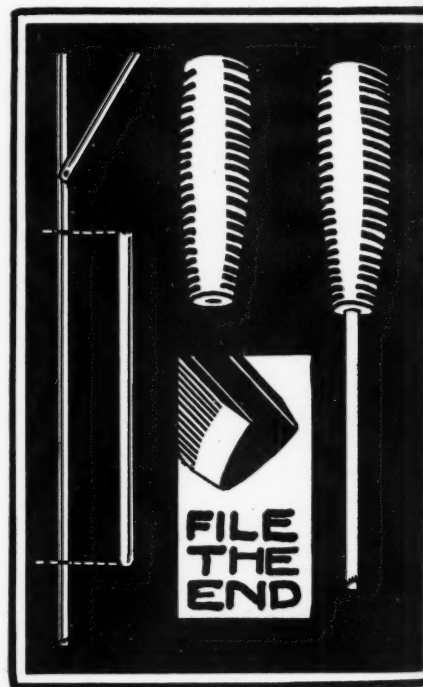
Usually the first impression is not satisfactory, for it may have had too much ink on it or the ink may have been uneven. Therefore it is necessary to experiment a great many times until the desired result is obtained. Most beginners apply too much ink to the block so that the result looks like enamel or thick paint, which is not satisfactory in a linoleum block print. The best results will be those in which the surface of the paper is felt and shows through a not-too-black impression.

Sometimes it is interesting to add color to some of the white spaces. This is applied with water color and brush. Or more ambitious persons may make a second linoleum block for a second color. In this case the outside edge of the block must be very square and guides must be devised so that the two impressions register well, one over the other. There is practically no limit to the number of colors to be added by making more linoleum blocks.

The mechanical process of block printing may be learned by anyone through experimentation. There is always opportunity in the hand blocked print for adventure in design in a fresh vigorous style, but after all the important thing is to

create a fine design through the medium of the block print.

It is comparatively simple for beginners to make beautiful block printed calendars, greeting cards, Christmas cards, book plates, wrapping papers, decorative papers for portfolios and book covers, illustrations for school magazines and annuals, illustrations for books; in fact, it is possible for a group to cooperate in producing an entire book made with linoleum block printed illustrations, title pages, end pages, and covers. Two illus-



An umbrella rib sharpened with a wooden handle makes a good carving tool.

trations from a very handsome book, the decorative fly leaf and the other, are shown here. One is a page with a linoleum block print illustration.

BOOKS:

The New Woodcut, by Calaman. Studio Publishing Company, New York. \$3.50.

Wood Engravings and Wood Cuts, by Clare Leighton. Studio Publishing Co., New York. \$4.00.

How to Make Linoleum Blocks, by Curtis Sprague. Bridgman Publishers, Pelham, N. Y. \$1.00.

Madman's Drum, by Lynd Ward. Jonathan Cape and Harrison Smith Publishers, New York. \$3.00.

This is a novel in woodcuts without text, a good book to study for technique.

The back numbers of *DESIGN* contain many illustrations on Block Printing. These may be found in the most any library.

BOOKS REVIEWED

The Activity Program, by A. Gordon Melvin. John Day in association with Reynal & Hitchcock, New York, 1936. 275 pp.

Here is a most challenging book for those teachers of today's children who are serious about their jobs. Are schools guilty of filling in five hours each day of a child's time with non-essentials? Do children do better in an atmosphere outside the school house? These and many such serious subjects are discussed in chapter one of Dr. Melvin's fifth book on Progressive Education.

His understanding of modern educational needs, his ideas of balancing the idea of child-centered schools and curriculum-centered schools, are clearly set forth among the various chapter headings: Children Living, The Matrix of School Life, The Organic School Life in Practice, Imitations of Organic School Life, The Reorganization of School Life in Terms of Activities, A curriculum Oriented to the Activity Program, Realms of Learning, General Organization of the Elementary School as a Background for Activities, The Nature of True Activities, Planning Activities, The Teacher at Work with the Activity Program, Suggested Activity Program, Culminating Activities, Organized Outcomes of the Activity Program, The Goal of Education.

We know of no other book which does as much toward arousing one's interest in Progressive Education.

An Introduction to Art Education, by William G. Whitford. D. Appleton-Century Co., New York. 1936 Revised Edition. 384 pp. \$2.50

This new and enlarged edition of Prof. Whitford's book brings up-to-date the study of Art Education in America, introducing discussion on such timely topics as the radio and photoplay in art education. He adds a series of unit-tests on guide sheets developed at the University of Chicago. The bibliography has been revised and enlarged to include the most recent and useful books in this field of education.

The various chapters cover a broad range of titles including: brief history of art in American education; analysis of objectives and recent educational trends; curriculum organization; programs for all levels; the unit technique of organizing the art program; the supervision of the arts; tests, measurements, and scientific research in the field; art terminology; problems encountered in teaching; the museum and the school; and an analytical discussion of the art needs in American life.

An outstanding feature of the book is its useful organization for teaching and study purposes. The material is organized to provide a cross section of modern art education with suggestions for improvement according to progressive ideals.

Representation and Form, a Study of Aesthetic Values in Representational Art, by Walter Abell. Charles Scribner's Sons, New York. 172 pp. \$3.00

In the introduction by Professor Arthur Pope of Harvard University he says, "In the midst of the confusion of thought which prevails at the present moment as to the function of art, Mr. Abell's discussion of the relation of form and representation is particularly timely."

The author emphasizes in this splendid book the inter-relationship of representation and design, both being necessary to the most significant art. Among the subjects of the ten chapters are current views on form and subject, matter, abstract plastic form, plastic gains through representation, associate form, representation, associate form, representational forms. This is a scholarly book dealing with most timely problems in art understanding.

Peasant Costume in Europe, 2 volumes, by Kathleen Mann. A. & C. Black, Ltd., Soho Square, London, W1. 7s 6d per volume.

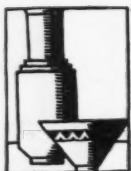
Volume I is devoted to France, Spain, Italy, Switzerland, Central Europe, Sweden and Russia. It contains eight brilliantly colored pictures, showing decorative and typical peasant costumes. The 64 drawings are equally attractive in style. These drawings are of a type that would be of great assistance and stimulation to students and costume designers.

Volume II presents the costumes of Denmark, the Baltic States, Finland, Estonia, Latvia, Lithuania, The British Isles, Holland, Poland, Germany, and the Balkans. This volume contains eight illustrations in color and numerous costume groups in line. This is really a charming presentation of European peasant costume.

Art Training Through Home Problems, by Mable Russell and Elsie Pearl Wilson. The Manual Arts Press. 214 pp. \$2.00.

The old familiar principles of art; namely, balance, proportion, repetition, rhythm, etc., are presented in relation to home problems, training in which the authors believe "brings art very near to everyone and makes it a part of everyday living." They explain that such training should make us conscious of beauty to be found in the common place.

The book is illustrated through art in halftone and color and is planned as a textbook for teachers in training, and to be helpful for classroom teachers in planning their daily work. The problems are planned for pupils in secondary schools. The book is in striking contrast to the ideas set forth in A. Gordon Melvin's book mentioned in these columns.



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ORIENTAL CRUISE

For the third year the Far Eastern Art & Culture Travel School organized under Mr. Sogo Matsumoto, outstanding authority on the art of the Orient, will be conducted. Covering the countries of Japan, Korea, Manchukuo and China, a vast and rich experience will be offered to all who join this group. Study of art cultures of these various countries will include a week's stay in Tokyo where the members of the group may study Japanese brush painting, block printings, flower arrangement and stencilling. Rare opportunities will be offered to meet socially, many prominent persons who are leaders in social, artistic, and educationally matters. Many unusual side trips will be offered and the entire trip will be taken in the most attractive and comfortable manner. Many forms of entertainment will be offered including theatre, Japanese dance, exhibition wrestling, musical events. Numerous visits will be made to Japanese homes, gardens, etc. Nothing but commendation has been given by numbers of the group in preceding years. Mr. Matsumoto, being a scholar and art authority, is a most valuable person to make all arrangements for conducting Americans in such a study tour.

The group necessarily is limited and as travel will be heavy this year it is most important that those interested enroll early. Only the very best arrangements for travel will be made. The party will sail June 26 from San Francisco and return Aug. 31.

Felix Payant, formerly Professor of Fine Arts of Ohio State University and now Editor of Design, will be the leader this year. Teachers of art, who may wish to secure help and advice in matters of art and education, may enjoy the discussion groups en route.

Here is a rare opportunity to have a rich, colorful cruise to the Orient under most advantageous conditions and at the same time study problems pertaining to art, education and design.

NOTICE • SUPPLEMENT • PAGES 39 AND 40

Each month we are to publish a supplement, complete and fully illustrated, covering the following vital fields in art: lettering, drawing, painting, pottery, puppetry, sculpture and modelling, textiles, block printing, metal work, and art appreciation. These supplements called "Art in the Making" can be had in quantities of 50 for one dollar, which means that every pupil from the fourth grade through college may have one for two cents. Teachers who are subscribers to DESIGN may subscribe for 150 copies for ten months at the very low rate of \$15.00 only, which means that each of his pupils need pay only one cent per copy. Tell your fellow teacher, art teacher, grade teachers, anyone interested in bringing the fundamentals of art to their pupils. Here is a great opportunity and teachers should order at once. There will be a limited supply. By cutting page 43 at the binding and folding in the middle a four-page booklet will result. The current series begins with the September, 1936, issue.

All issues listed above are included in a year's subscription.	
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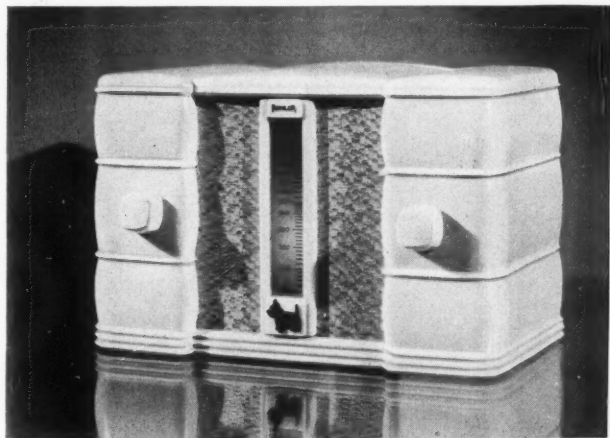
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For sales value and general attractiveness, these newly designed labels and bottles of Higgins Blue Black Writing Ink won honorable mention in the fourth annual five and ten cent packaging contest recently held in Rockefeller Center, New York.

The other points on which entries were judged were durability and protection to the contents and low production costs. These Higgins bottles were the only stationery items to win an award in this contest.

The judges were: Ruth Gerth, former president of the Artists' Guild and representative of the woman's viewpoint, Heyworth Campbell, former agency art director and authority on design, and William Longyear, director of package design at Pratt Institute.



Harold Van Doren, nationally known industrial designer, designed this beautiful cabinet for the new Remler radio, manufactured by the Remler Company, Limited, San Francisco. Execution of the cabinet is entirely in Plaskon, one of the most successful of the recently developed urea formaldehyde plastics. The entire cabinet is ivory combined with a matching grille colth.

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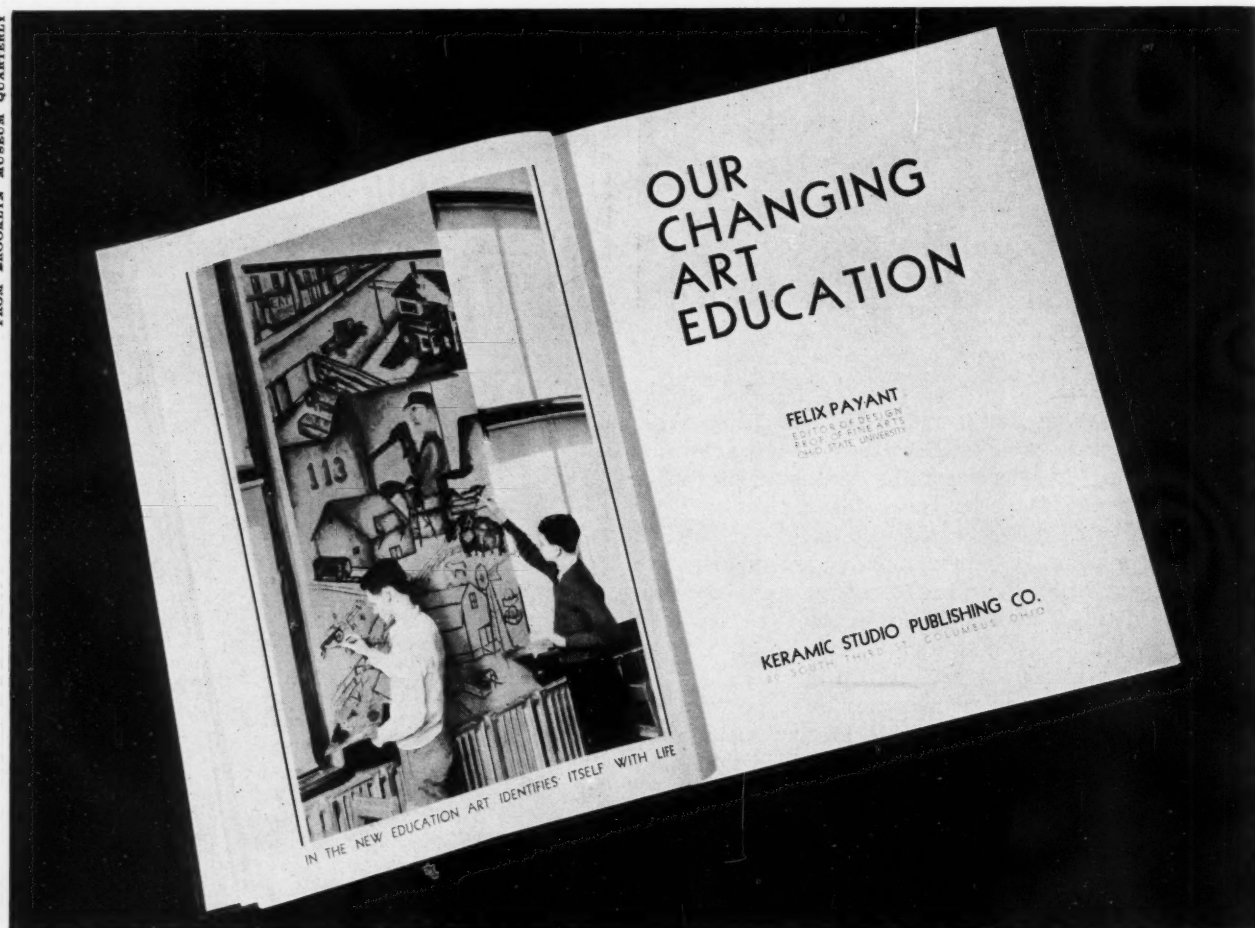
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